Smart Fashions for Limited Incomes

VOGUE

October 15 1916
Price 25 Cents



The Vogue Company
CONDÉ NAST *Publisher*



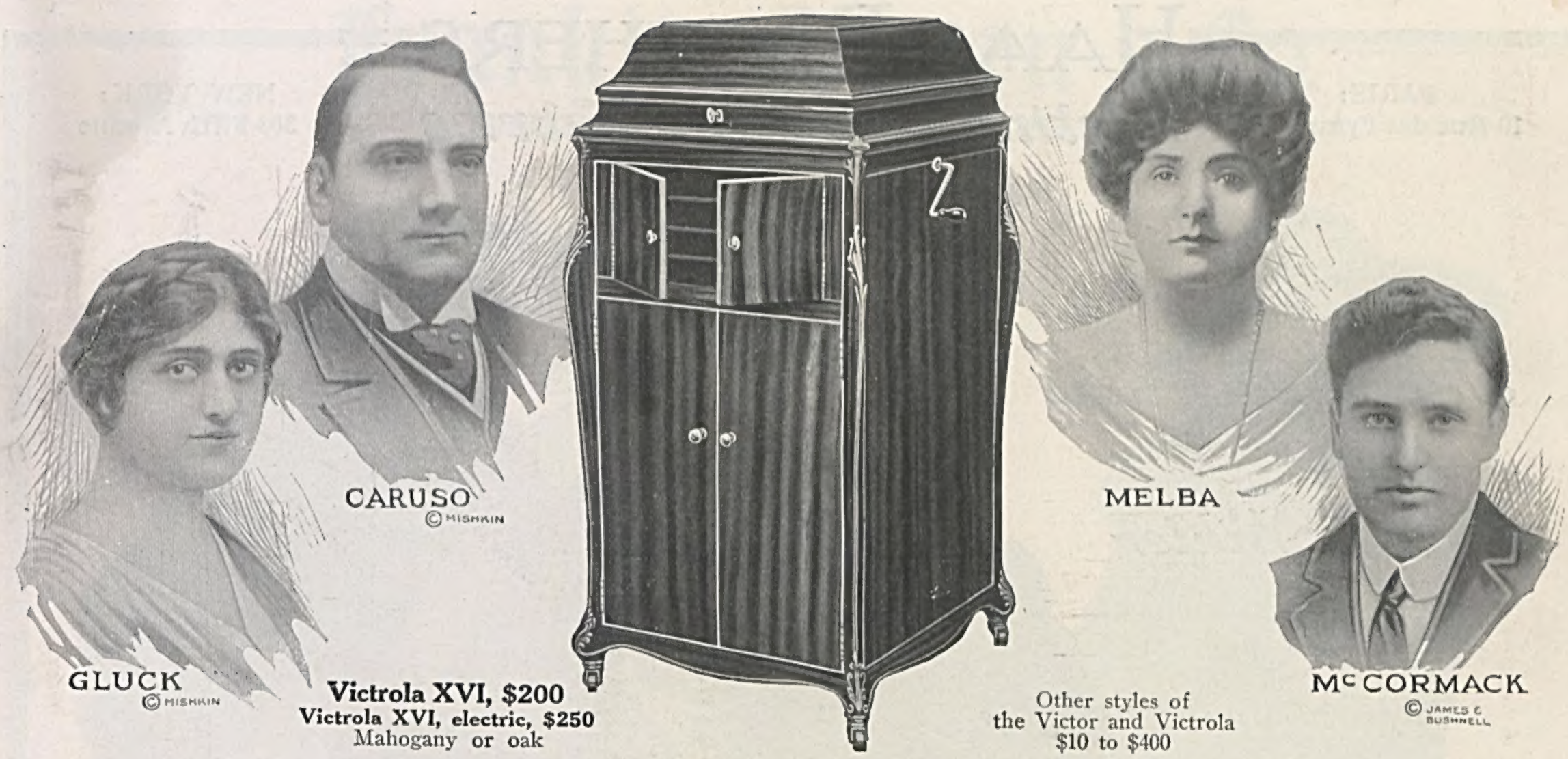
The Limousine

THE perfectly designed, custom-built body of the White Limousine is a luxury of infinite satisfaction to its owner. It has the unmistakable aspect of through and through quality, of deft refinement and of a precision of detail which bespeak a fine product well made.

Upholstery and finish may be selected to suit the owner's individual taste.

White
Custom-built

The White Company
Cleveland



Victrola XVI, $200
Victrola XVI, electric, $250
Mahogany or oak

Other styles of
the Victor and Victrola
$10 to $400

The world's greatest artists true to life!

The artists you want to hear in your home are the noted singers and musicians who are the favorites of the music-loving public; who by reason of their exceptional brilliance are universally recognized as the world's greatest artists.

Their performances in your home are all due to the wonderful achievements of one instrument—the Victrola. The artists themselves have chosen the Victrola as the only instrument capable of bringing their superb art into the home in all its natural beauty. That is why they make Victor Records exclusively.

Any Victor dealer will gladly show you the complete line of Victors and Victrolas and play the music you know and like best.

Victor Talking Machine Co., Camden, N. J., U. S. A.
Berliner Gramophone Co., Montreal, Canadian Distributors

New Victor Records demonstrated at all dealers on the 28th of each month

Victrola

Important warning. Victor Records can be safely and satisfactorily played only with **Victor Needles or Tungs-tone Stylus on** Victors or Victrolas. Victor Records cannot be safely played on machines with jeweled or other reproducing points.

To insure Victor quality, always look for the famous trademark, "His Master's Voice." It is on every Victrola and every Victor Record. It is the only way to identify genuine Victrolas and Victor Records.



HAAS BROTHERS

Distinctive Dress Fabrics

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NEW YORK:
303 Fifth Avenue

The New Silks
for
Fall and Winter



Georgette Satin

The Dominant Satin in wonderful colors

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The Velvet for the New Fashions

Trianon Brocades

Original designs in Satin Effects

Satin Radiante

In Exquisite Glace Colorings

HAAS BROTHERS' BLUE BOOK OF SILK AND CLOTH FABRICS
can be seen at the leading Dressmakers and Ladies' Tailors

HAAS BROTHERS' BLUE BOOK OF PARIS MODELS
can be seen at the leading Dressmakers and Ladies' Tailors

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Fifth Avenue, 37th and 38th Streets, New York

LONDON
29 Jewin Crescent

Exclusive Models

Women's Fur Coats

At Special Prices



No. 55—**Women's Real Hudson Seal Fur Coat** (*dyed muskrat*), 45 inches long, semi-fitted to belted waist, full ripple skirt; large shawl collar and deep cuffs of real skunk fur, insert pockets, fancy silk lined. Sizes 34 to 44.

Special **245.00**

No. 57—**Women's Real Hudson Seal Fur Coat** (*dyed muskrat*), flare model with fullness falling from shoulders, 45 inches long; collar and cuffs of seal fur, fancy silk lined. Sizes 34 to 44.

Special **110.00**

No. 59—**Women's Real Hudson Seal Fur Coat** (*dyed muskrat*), full ripple model, 45 inches long, four row border, deep cuffs and large round cape collar of real skunk fur, revers of seal, fancy silk lined. Sizes 34 to 44.

Special **295.00**



Redfern Corsets are quite as popular this autumn as the October bride—always the centre of attraction.



Redfern Corsets

Back Lace *Front Lace*

Three to Twenty-five Dollars
At All High Class Stores

A complete line can always be found at The Redfern Corset Shops, 510 Fifth Avenue, New York; 19 East Madison Street, Chicago; 114 Grant Avenue, San Francisco.



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BONWIT TELLER & CO.

The Specialty Shop of Originations

FIFTH AVENUE at 38th St., NEW YORK



"Bontell" Footwear
—Silk Hosiery—

FOR WOMEN AND MISSES

100—Nine inch boot of light gray buckskin with invisible eyelets. **15.00**

101—Evening slipper in silver or silver brocade. **9.00**

102—Golf shoe in tan calf or white buckskin. **8.00**

103—English boot of patent leather or gun-metal calf with champagne kid top. **14.00**

104—Evening slipper in silver, silver and orchid, silver and rose or fancy brocades. **12.50**

105—Ten inch boot of white or gray kid. **10.00**

105—In an eight inch boot of gray kid or suede. **8.00**

106—Gray suede slipper designed in steel and crystal beads. **10.00**

107—Opera slipper of patent or dull kid, black or white satin. **7.00**

108—English boot of tan or black Russia calf or in black calf with gray buckskin tops. **11.00**

109—Laced or buttoned boot of mahogany or gun-metal calf with fawn buckskin tops. **14.00**

110—Laced or buttoned boot of gray or tan kid with white kid tops. **9.00**

111—Cothurn of silver or silver brocade, and in two-tone effects —orchid and silver, blue and silver. **12.00**

112—English model riding boot of tan or black calf. **14.00**

113—Patent leather boot with pearl gray buckskin top. **15.00**

114—English oxford in black or tan Russia calf. **7.50**

115—Slipper of bronze kid designed in bronze beads. **8.00**

116—Ten-inch bronze kid boot. **13.00**

117—Puttee riding boot in tan or black calf. **16.00**

200—Silk wool sports hose. White or tan with contrasting clox. **1.75**

201—Plaid silk hose. Black with white; white with black: navy with black or emerald with black. **1.50**

202—Pure silk hose with Paris clox. Black, white or evening shades. **2.25**

203—Silk hose with embroidered clox. Black, white or colors. **1.00**

Mail orders promptly filled. *Telephone Murray Hill 730*

James McCreery & Co.

5th Avenue 34th Street

New York

Exceptionally Smart Models
FASHIONABLE FUR COATS



32. Hudson Seal Coat made of choice skins, with Skunk collar and cuffs; length 40 inches.

135.00

33. Mole Coat made of the finest Scotch Mole skins, with Skunk collar and cuffs; 45 inches long with very full sweep.

295.00

34. Hudson Seal Coat with self collar and cuffs; richly lined. 40 inches long.

95.00

35. Hudson Seal Coat with collar, cuffs and border of Natural Skunk. 42 inches long.

165.00

36. Hudson Seal Coat of superior quality skins, with deep collar and cuffs of Poiret Fox or Black Lynx. 45 inches long.

225.00

5th Avenue

James McCreery & Co.

34th Street

New York

Extraordinary Offerings

MISSES' AFTERNOON, EVENING, STREET DRESSES



90. Afternoon Dress, as illustrated, of Charmeuse combined with Georgette Crepe to match. New Fall shades. Size 14 to 18 years.

16.75

91. Afternoon Dress, as illustrated, modish model of Taffeta in the most fashionable colors. Size 14 to 18 years.

26.50

92. Serge Dress, as illustrated, youthful model in Navy Blue, Brown or Black, combined with Satin Meteor to match. Size 14 to 18 years.

16.75

93. Serge Dress, as illustrated, simply tailored on long loose lines, with patent leather belt and ivory buttons; in Navy Blue, Brown or Black. Size 14 to 18 years.

12.75

94. Evening Dress, as illustrated, made of Radium Taffeta, in various pretty shades, with girdle of silver lace. Size 14 to 18 years.

24.50

The Old and



The pleasure of listening

The AEOLIAN - VOCALION is the *new* phonograph.

THE wonderful possibilities of the older type—the truly splendid capacity it possessed for reproducing music—form the basis from which the new phonograph has advanced. Only in one respect does it resemble the old—the Aeolian-Vocalion also will automatically play records without personal aid other than adjusting them. But even in this it goes far beyond anything hitherto known to the phonograph.

The Vocalion tone is rounder, deeper, fuller, richer—more interesting and satisfying. In it there is less of the phonograph, more of the natural beauty—more of the subtle character of each voice and instrument.

Yet, that the Vocalion is tonally superior to all other phonographs is not its chief distinction.

As no other phonograph has been, the Aeolian-Vocalion *is a true musical instrument*—an instrument to control, to *play*, an instrument which anyone may use to exercise the natural instinct for musical expression with which everyone is gifted in some degree.

As such, the Aeolian-Vocalion occupies a field by itself; a field infinitely broader and more important than that of the older type of phonograph; infinitely richer in its possibilities for musical enjoyment of the keener, more fascinating and personal kind.

It may not be easy for those who have never made music or helped to make it to fully grasp the intense fascination attending it, or to realize that everyone has sufficient natural musical ability to make its exercise a pleasure. The extraordinary success of the Aeolian-Vocalion, the leading position it has already attained, shows, however, that personal experience brings quick appreciation of these things.

To take the Graduola—the Vocalion tone control—and with slight, instinctive pressure to shade each tone or phrase, to make the music live with your own feeling and thought, is the test decisive. It is the test which without exception gives a broad and instant vision of the inner and greater pleasures of music, brings

the New



The greater joy of musicianship

home the gripping interest of the power of expression in music.

It is a highly significant fact that the new phonograph is the product of a house long known as a creator of wonderful musical instruments—the Aeolian Company of New York, London, Paris and Berlin, largest manufacturers of musical instruments in the world. The achievements of this concern in originating musical instruments and in developing musical instrument *tone* have made it internationally famous. The Aeolian Company is responsible for such superb productions as the Steinway Pianola, the Duo-Art Pianola, the modern Weber Piano and the Aeolian Pipe Organ—the finest and costliest evolution of this most magnificent of instruments.

The scientific study and advancement of *tone* has been the special work of the Aeolian Company for many years. Seven Royal Appointments from the leading rulers of Europe and a success that make it a dominating factor in the music industry of both the Old World and the New are results in great measure due to its efforts and triumphs in this direction.

Such is the concern responsible for the Aeolian-Vocalion—the *new* phonograph. It is the *one* concern that could bring to bear the full power of both art and science necessary to achieve this final transformation of the phonograph.

■ ■ ■

THE Vocalion offers in physical beauty, in musical quality or in fascinating privilege far more than you have ever thought possible of the phonograph.

Every phonograph owner, every dealer, everyone who cares for music will be interested in this remarkable new instrument. We have ready for you a handsome descriptive Vocalion booklet. It will be mailed promptly upon request together with the address of your nearest Vocalion representative. Address Dept. V-1015.

■ ■ ■

Vocalion prices are—$35 to $350 for conventional models. Art styles to $2,000 ($35 to $75 styles without Graduola).

■ ■ ■

THE AEOLIAN COMPANY

AEOLIAN HALL, NEW YORK CITY

Makers of the famous Pianola

V. 10-15 *Largest manufacturers of musical instruments in the world*



THERE are certain cars—perhaps not more than two or three in both the gas and electric field—ownership of which is a recognized hall-mark of social position.

The Ohio Electric occupies a unique place in this respect among electric cars. It is designed solely for those whom nothing less than perfection will satisfy. Its possession naturally implies the ability to appreciate and afford decorative art in its highest form.

This year's models carry Ohio Electric supremacy still further. The body-lines, already close to artistic completeness, have been still further refined. The market-places of the world have been searched for distinctive decorative fabrics.

The exclusive Ohio combination of magnetic control and magnetic brake, with double drive, enters upon its seventh year of supremacy. It enables you to drive your car in safety and comfort unattainable in any other way.

See the Ohio Electric at the nearest Ohio showroom. Or write us for literature.

THE OHIO ELECTRIC CAR COMPANY
1525 West Bancroft Street, Toledo, Ohio

OHIO
THE SEVEN
ELECTRIC



Furs

of Superior Quality

Exclusive in Design

C. G. Gunther's Sons

391 Fifth Avenue

New York



The Suit for All Outdoors

For Sports, Street Wear, Shopping, Walking, Lounging

GOLFLEX

—a flexible knit fabric, soft and supple, with a fuzzy moisture-defiant finish—the sort of cloth that's used for men's English golf coats.

Golflex Suits are tailored with a trim hang to the skirt that tops the walking shoe. The belted, patched and buttoned coats are tailored to give the "outdoor silhouette"—essentially smart, essentially easy.

There's a style for every outdoor function—in greens, grays, blues, browns, reds, rose, gold, yellow, purple, navy, black, white and blended heather mixtures.

$25.00 to $100.00. All leading stores and specialty shops. Look for the Golflex label in every Golflex Suit.

FREE—"The Golflex Booklet" illustrates with front and back views the authoritative outdoor styles for the Fall and Winter of 1916-1917. It will save you many a weary shopping trip if you first select your styles from this book and then see the actual style at your favorite shop. Send for your copy today—it's free.

GOLFLEX DESIGNED BY WILKIN & ADLER

Wilkin & Adler
53 West 36th St., New York City
GOLFLEX Suits are sold through Retail Shops only



Marianne Buzenet

3 RUE BOUDREAU, PARIS
714 Fifth Avenue, New York

Gowns, Wraps Hats, Lingerie, Novelties

New models from the Paris House (3 Rue Boudreau—opposite the opera) are received at our New York Establishment every week.

No duplication of models

Defilé des Mannequins from 11 *to* 1 *and* 2 *to* 6

Telephone Circle 5472

714 Fifth Avenue
Between 55th and 56th Streets
New York

Special Notice

At the "City of Paris" in San Francisco a complete collection of *all* our Newest Creations is constantly on exhibition. This enterprise marks *the first* occasion in which a Parisian Couturière has ever established an agency in San Francisco.



With the

Transformation Pierre

the stunning coiffure shown above is dressed in a few minutes, and will not become disarranged while dancing or motoring, as your own hair might. The Transformation Pierre is a wonderful comfort to the busy woman. It is so easy to dress in any of the new winter modes. And being made by PIERRE, America's only specialist, is absolutely natural in effect and most cool and comfortable. It is as though buying in Paris, where Pierre received his training. Booklet on request.

Pierre

18 East 46th Street, New York
Opposite Ritz-Carlton

Schwartz Corset



The new materials for fall have just arrived as well as an attractive selection of French models which can be correctly copied for patrons accustomed to being fitted abroad.

Fittings under personal supervision

MME. S. SCHWARTZ
Corsetiere
11 East 47th Street, New York

STEVENS BUILDING

CHAS·A·STEVENS & BROS

CHICAGO ILLINOIS

Four Wonderful Coats

to delight the most critical

In the October First number of Vogue, the number just preceding this, we showed four splendidly tailored suits with a view of selling one of each in each of about two thousand cities, and the mail orders we are now receiving on them indicates that we will do so.

We expect the same to be true of these four coats for they are exceptionally attractive and truly wonderful in their values. Select the one you prefer and order promptly. It will be sent prepaid to your address anywhere in the United States.

Style "K"—A very attractive street coat made of wool velour, belted, with patch pockets and large Russian collar of Hudson Seal, body and sleeves lined. Colors, black, navy, Russian green, brown. Price $29.50

Style "M"—A very smart model made of suede wool velour cloth with self colored lock stitch trimming. Lined throughout with pompadour silk. Colors, navy, taupe, gold, burgundy and black. Price $49.50

Style "L"—This modish model for street or afternoon wear, made of extra fine quality wool velour, interlined and lined throughout with peau de cygne silk. Collar, cuffs and border of sealette. Colors, taupe, plum, black and navy. Price $39.50

Style "N"—Street or afternoon coat of extra quality wool velour, with collar of Mole or Hudson Seal. Interlined and lined throughout with peau de cygne silk. Colors, brown, navy, taupe, burgundy, plum and black. Price $59.50





SALES AND EXCHANGES

When you wish to sell something which you do not need—or to buy something which you do need—send your message to Sales and Exchanges. The price is $2 for 25 words, or less. Additional words, 10 cents each. Check or money order must accompany message; be sure to write your name and address very plain.

Your message for the December 1st Vogue should be received on or before October 25th. Address all communications to Sales and Exchange Service, Vogue, 443 Fourth Avenue, New York City.

To Answer These Messages

1. Reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 250-A.) Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communications must be through the mails. Post-cards not accepted.
2. Send Vogue no money—wait until the other woman writes to you.
3. If her letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent to you, and will keep your money on deposit until you instruct us to send it.
4. *Never send any article to Vogue.* The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

A QUESTION OF QUILTS

"GOOD Heavens! All four-posters and my beautiful eiderdown quilts are for single beds!"

Mrs. Craig gazed woefully at the handsome mahogany bedsteads of the house that was to be her home for the next three years. Then she performed a little mental arithmetic—

"Six quilts at fourteen dollars each; let's see—that's eighty-four dollars wasted, for I'll have to give them away. Then there's the cost of the new ones—oh, goodness, this is awful!"

Even her joy in the beautiful mahogany was crushed by the thought of the additional expense it entailed, and she returned forlornly to her city apartment with the inventory she had started to make only half finished.

Dejectedly she picked up a copy of Vogue and glanced at random through its pages. Quite accidentally her eye fell upon a column headed Sales & Exchanges. A little announcement caught her attention and held her for a minute spellbound; it was very short, very simple, but oh, so sweet; It read:

EIDERDOWN quilts—6 best quality silk—large size—attractive, simple designs—neutral colors—almost new. Will sell or exchange for equivalent in small size—am moving. No. 010-A.

SALES AND EXCHANGES SERVICE
433 Fourth Ave. VOGUE New York City

Wearing Apparel

DINNER Dance Frocks, slender 36—Pink Satin, cream net, never worn, $15.00. White satin, marquisette, gold and pearl corsage, $15.00. Black satin, embroidered tulle tunic, $15.00. Smart Pink coral serge street suit, black velvet trimmed, $12.00. Handsomely embroidered blue whipcord suit, $30.00. No. 504-D.

ACCOUNT mourning will sell seal brown broadcloth suit, trimmed with velvet and skunk. Very stylish model, cost $70—sell $35. Size 38. No. 505-D.

WHITE net evening gown worn once as bridesmaid, $20. Small 34. Black zibeline coat, fox collar, Size 36, $12. Beautiful Pointed Fox scarf, worn twice, $25. Jade pendant, $5. No. 509-D.

SEVERAL beautiful evening, tailored, afternoon gowns, also two evening wraps, bust 38-42. Cost $45 to $150—Sell from $5 to $35. Description given. No. 510-D.

NAVY Norfolk suit, cost $25—sell $10. Green and black velour check suit, cost $55—sell $25. Both size 16 misses, good models. Excellent condition. No. 511-D.

BEAUTIFUL evening gown, white silk net over soft white taffeta; silver and crystal trimming; late style; worn once; cost $75—sell $40, size 38. No. 512-D.

FOR SALE—Green broadcloth suit trimmed mole fur $40. Blouse to match $10. Black cloth coat, lined mink, sable collar, $200—value $500. Linen habit, breeches and coat, side-saddle skirt to match $25. All size 38. No. 516-D.

FOR SALE—Plaited gray suit, Jenny model worn only few times. Perfect condition. Cost $125—Sell $55. Size 36-38. No. 523-D.

SEVERAL Imported gowns, good condition, Large 40. Blue serge, tiny white stripe suit. Cost $60—Price $40. Plum velvet dovetine black stripe broadtail collar. Cost $200—Price $60. No. 530-D.

THREE-PIECE green velveteen, beaver collar, cuffs. Cost $160—Sell $60. Pale pink satin evening dress, pear pearl beaded tunic. Cost $250—Sell $75. Amethyst chiffon velvet afternoon dress $40. Black chiffon velvet evening dress rhinestone bodice. Cost $200—Sell $80. Size 42. No. 531-D.

DARK Green broadcloth suit—Russian model, seal trimmed. Cost $125—Sell $45. Midnight blue Georgette and velvet afternoon dress, silver embroidery—fur trimmed. Cost $75—Sell $35. Size 38. No. 534-D.

Furs

FOR SALE—Set of beautiful Russian Sables—four skins in neckpiece and three skins in muff—Perfect condition $1000. Can be seen in New York. No. 455-D.

FOR SALE—Fur Coat—Close curly Astrakan—34 to 36 bust. Three-quarter length, up-to-date style. Perfect condition. Can be seen in New York. Cost $250—Sell $75. No. 476-D.

FOR SALE—Beautiful Alaska seal coat. Good condition, 40 bust. Worth $700—Sell $350. Also Black Chantilley lace shawl, Cost $100—Sell $25. Need money. No. 514-D.

FOR SALE—Grey fox scarf and muff. Scarf two beautiful large skins—same in muff. Perfect condition. Cost $150 last winter. Worn six times—Sell $85. Bargain. No. 517-D.

FOR SALE—Full length baby lamb coat 1914 model with muff to match. Cost $1350—Sell $200. Size 40. No. 518-D.

FOR SALE—Man's fur lined overcoat, in perfect condition. Dyed otter collar and black muskrat lining. Cost $225.—Will Sell for $100. No. 521-D.

MAGNIFICENT Mink Stole—Ten feet long, ten to fourteen inches wide. Bought in Quebec, $350. In perfect condition, selling $115 because in California. Beautiful for coat trimming. No. 528-D.

Furs—Cont.

FOR SALE—Exquisite Pointed Fox Stole, three entire skins, new. Cost $350—Will Sell $100. Also Caracul cloth coat—new luxurious model. Cost $150—Sell $50. No. 532-D.

Miscellaneous

TO settle an estate—Old Colonial secretary in perfect condition, San Domingo mahogany, $250. Also bureau and two bedsteads. Empire period. No. 507-D.

HOOD Bassinette, natural wicker, with ribbon lacing, lined with Point d' esprit over pink china silk, finished with dainty val lace. $30.00. No. 508-D.

FOR SALE—To settle estate, two handsome cluster rings, diamond and platinum. Each cost over $300—Sell either one for $160. Write. No. 513-D.

BOY'S Eton suit 10-12 years. 6 stripe mink muff. Gold beads, antique brooch, square and triangular black lace shawl. Three camel hair shawls. No. 515-D.

Miscellaneous—Cont.

ANTIQUE East Indian Silver Collar. Rare Persian shawls. Richly embroidered pieces suitable for draperies or Oriental costumes. Old Mandarin coat. Kiz-Killim couch cover. Brasses and other studio belongings. Prices reasonable. No. 519-D.

FOR SALE—Century dictionary, cyclopaedia, and atlas. 1906 Edition. 10 vol., three-fourths Morocco. Perfect condition. Cost $65—Sell $20. In New York. No. 529-D.

RARE opportunity to secure genuine Lowestoft tea set, twelve pieces, made for Tilden family in 1760. Heirloom. Great sacrifice $1000. Inspection by appointment. No. 522-D.

SUPERB servres jardinieres and vases. Bargain $1000. Cost much more. Photo sent. Complete set venetian glass. 14 each size and 4 decanters. Ordered in Venice. Cannot be duplicated here. Cost $500 exclusive duties, sell $300. Can be seen Washington, D. C. No. 520-D.

Miscellaneous—Cont.

I HAVE several low 4 post beds. Will sell same cheap, have photographs. Also 2 blue plates which portray Landing of Lafayette. No. 524-D.

IVORY Enamel 7 Piece Bedroom set. Glass tops almost new. Single bed can be duplicated. Rose hangings and rug 9 x 12. Complete $475. No. 525-D.

COMPLETE Montessori apparatus for sale. In excellent condition. Cost $50. Any reasonable offer accepted. Also Aldine Primary Reading material and chart. Will sell with Montessori or separately. No. 527-D.

FOR SALE—Fine Steinway piano. Mahogany upright. Very little used. Cost $600—Sell for $350. No. 533-D.

Wanted

WANTED—Piano, Steinway, Baby Grand Mahogany case. Must be in good condition. State price. Privilege of inspection requested. No. 237-B.

WANTED—Care of completely furnished apartment in New York City by couple residing out of town. References must be exchanged. No. 238-B.

WANTED—Gentleman's long, warm fur or fur-lined overcoat. Size 40 chest. Must be exceptionally warm, loose and comfortable. Good condition. Low in price. No. 239-B.

WANTED—Sterling coffee set, pot must be sent on approval. Cathedral chair—tapestry for over living room mantle. All articles must be very reasonable. No. 240-B.

WANTED—Medium weight suit, conservative tailored lines, dressy velvet suit. Hudson seal coat, good quality. Must be reasonable. Size 36-38. Other clothing of smart dresser. No. 241-B.

SOUTHERN woman, 30 years, medium height, bust 38, wishes to buy regularly good style and condition, apparel, moderately. Also clothes for 3 yr. daughter. No. 242-B.

WANTED—Diamond Bar Pin. Long, slender shape, all platinum mounting. Prefer combination diamonds, sapphires and pearls or diamonds and sapphires. Artistic setting important. Bank references furnished. No. 243-B.

Professional Services

WELL educated and refined young lady desires position as secretary to Principal of Finishing School. Wishes to study French and Music. Best of References. No. 165-C.

COMPANION—Secretary—Young woman desires position—Boarding School and College Education. Can sew, play bridge, enjoys outdoor sports and has much experience in traveling. No.166-C.

AN experienced, capable Maryland woman, desires position with wealthy family, can take entire charge of home and children. Business and social reference. No. 167-C.

TRAVELING Companion or Secretary. Young woman executive ability, German business college education desires to travel with lady or elderly couple. Speaks German and English, some knowledge of French and Spanish. Experience in traveling, takes charge of everything. Needlework. Best references. No. 168-C.

WANTED—Position as general housekeeper or companion. Good education. excellent references. No. 169-C.

WANTED by English woman of high social standing position as Chaperone or Social Secretary—good executive ability. No. 170-C.

YOUNG gentlewoman desires position as companion or social secretary. Good executive ability. Experienced traveler. References exchanged. No. 171-C.



"C'est Beau Ça"

or words to that effect are always applied by thoughtful persons in speaking of the comfort derived from wearing

CAT'S PAW
CUSHION
RUBBER HEELS





It is absurd of course to suppose that you are unacquainted with the reasons why millions wear these heels in preference to other kinds—the Foster Friction plug that prevents slipping, is only one of the reasons. But it is a mighty big one and when added to the fact that there are no holes in Cat's Paw heels to fill up with dirt and mud, ends the search for a thoroughly efficient heel—cost no more than the ordinary kind either.

Attached to dancing pumps or French heels of the slenderest pattern Cat's Paw heels put fatigue to flight.

50c. Black, White or Tan.
For Men, Women & Children.



FOSTER TRED-AIR HEEL CUSHIONS

Wear these "cushions of air" inside your shoes. They protect the stockings from nails—improve the fit of the shoes—add a trifle to your height. If your dealer cannot supply you send us his name, 25 cents, and the size of your shoe and we will send you a pair prepaid.

FOSTER RUBBER COMPANY

105 Federal Street - - - - - - - Boston, Mass.

Originators and Patentees of the Foster Friction Plug, which prevents slipping.



This is the cover of the

Winter Fashions Number

Dated November 1

This number presents the winter mode at its height—a leisurely, authoritative discussion of the accepted models for the season. At one glance, you can tell what the leading couturiers and shops are offering.

In the late fall, style experiment becomes style certainty. Gowns, blouses, hats, wraps, and all the dainty accessories of the costume take on definite lines. Failures are discarded. You will want to know—at the earliest moment—what Fashion finally stamps with her favor.

The Winter Fashions Number of Vogue will picture and describe fully everything that bears the cachet of smartness for the fall and winter, and everything that you will care to wear until next spring. Forestall any chance of disappointment by reserving your copy at the news-stand now.

25 cents a copy
$4 a year

VOGUE

Condé Nast, *Publisher*
Edna Woolman Chase, *Editor*
443 FOURTH AVENUE, NEW YORK CITY

Twice a month
24 copies a year



Touring Car—Sedan—Both

The Cole-Springfield Toursedan—an open and a closed car in one—is equally well suited to the balmy sunshine and the nipping nights of Autumn.

Without even alighting you can make your open car a Sedan or vice versa as the occasion or the weather demands with no more trouble than adjusting the windows in your home.

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Such a body mounted on the famous seventy horsepower Cole Eight chassis is supreme—an unbeatable combination.

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We believe that such confidence should command attention to the Sign of the Nurse and to the whole wide range of San-Tox Toilet and Health Preparations.

SAN-TOX FOR PURITY

De Pree, Chicago



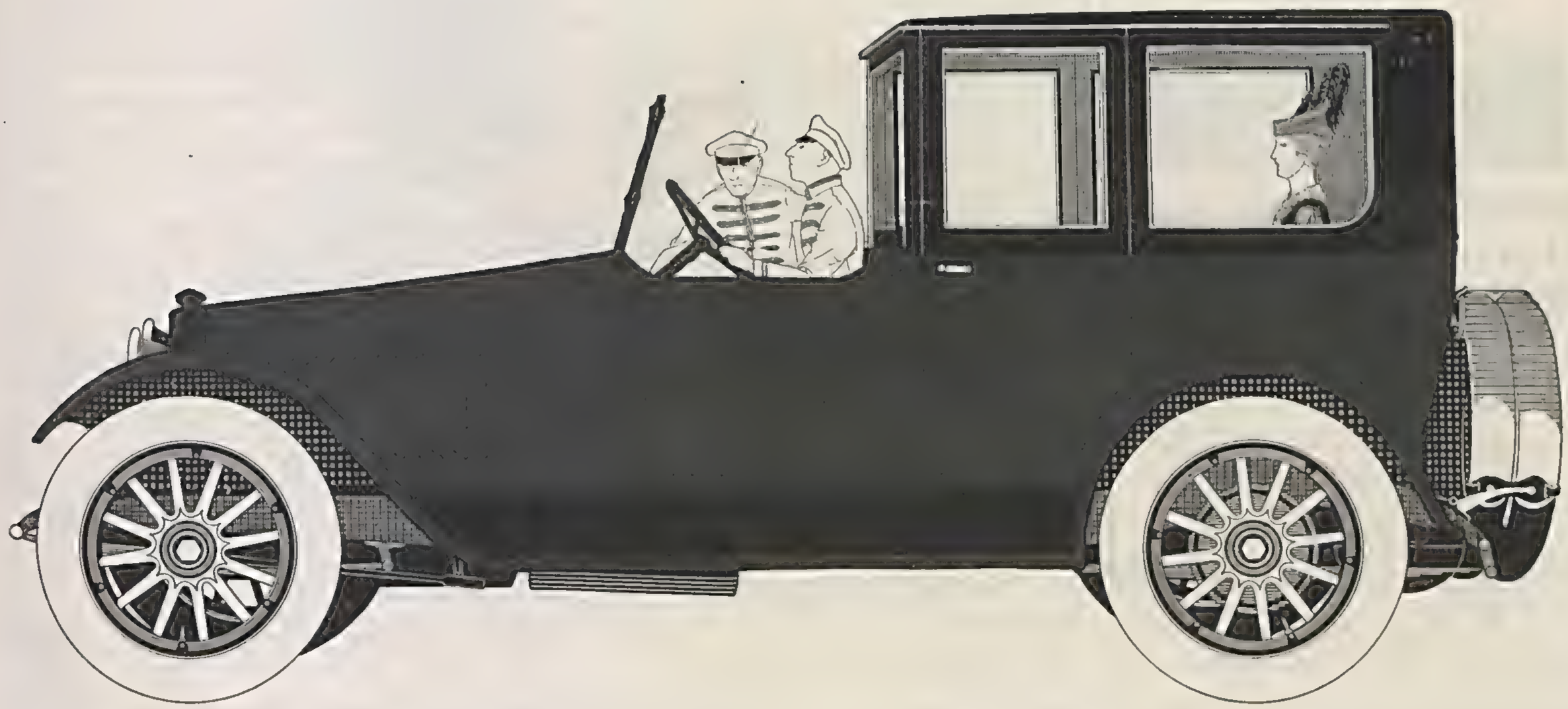
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1917 Town Car—Five-Passenger 3400 r. p. m. Chalmers, $2480 Detroit

Choice of Five Superb Color Plans

Quality First



INTERIOR—by Lady Duff Gordon

As for myself—I am not interested in the exterior of this Chalmers town car. If external things interest you, glance at the picture.

Neither am I concerned in the least with the motor. I know not and care not whether it be what mechanical men call a six, a 22, or a 3400. Les détails m'ennui. I leave them to Monsieur Chauffeur.

My only interest is in the vitally important thing—the interior. All important because there is where I have to sit. It is my sun parlor on wheels and if colors clash or upholstery fabric grates on my nerves, how am I to love the car?

Nothing can recompense for poor taste.

When the Chalmers designers came to me for advice on their closed cars I was a bit doubtful of being able to please everyone of the hundreds of people who will buy Chalmers Sedans, town cars and limousines this year. To please everyone, when there are so many diversified tastes, seemed difficult.

But when I saw assembled the vast assortment of handsome fabrics, silks, carpets and cords, my spirits arose to the task.

I have tried above all to make the cars livable. That undoubtedly will be your first impression of this town car. It is thoroughly and unqualifiedly livable.

The woodwork is of inlaid mahogany; the floors richly carpeted.

Windows are silk curtained. There's a lounging pillow of eiderdown and silk, a dainty hassock. And the harmonious colorings make the picture utterly complete and a delight to the eye, viewed from the inside or whizzing past the curb.

A toilette for miladi was by no means forgotten. And it is unnecessary to mention such conveniences as electric dome lamps, a clock, a robe rail and chofone speaking tube.

Press a little button and a smoking set, or the dainty toilette case, springs out from concealment.

That is quite enough of detail. The colors—they are what I really intended to discuss. But after all, how fruitless it is to try to describe superb colorings. I shall resign the task, not only because it is impossible, but because I do not want to spoil your first impression of the car by a premature description of the color blendings.

Although this is my first experience in costuming a motor carriage, I am immensely pleased with the final result.

And I can say, regarding the interior of this town car, I believe 'twill please you.

Lucy Duff Gordon



VOGUE'S SCHOOL DIRECTORY



Vogue has made a careful investigation of every school whose announcement appears in this issue and has found each one of them to be of the highest rank. Vogue personally recommends every one of them to the consideration of its readers.

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Should you desire any detailed information concerning any of these schools herein listed, do not hesitate to ask Vogue. Your inquiry will receive the careful consideration of the expert in charge of this department, and he will gladly advise you to the best of his ability.

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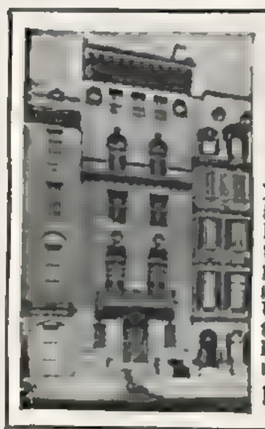


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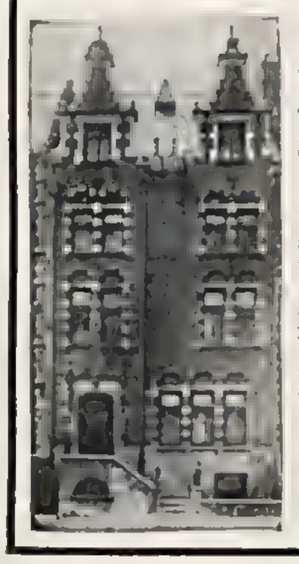
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New York

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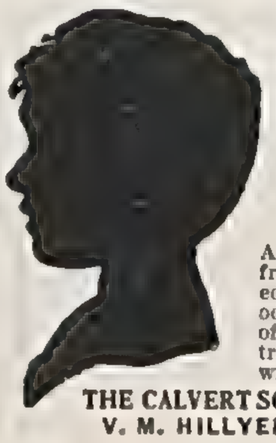
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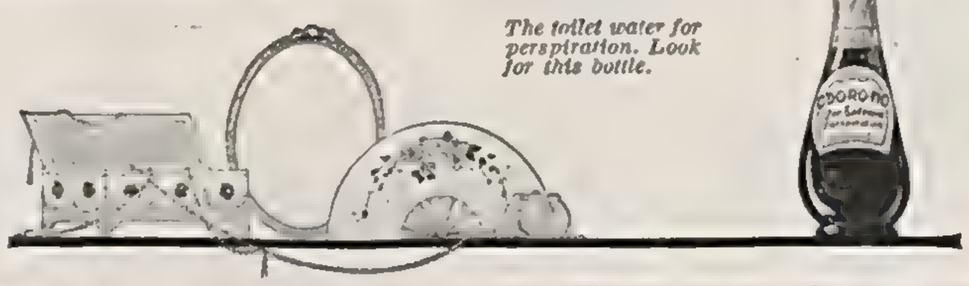
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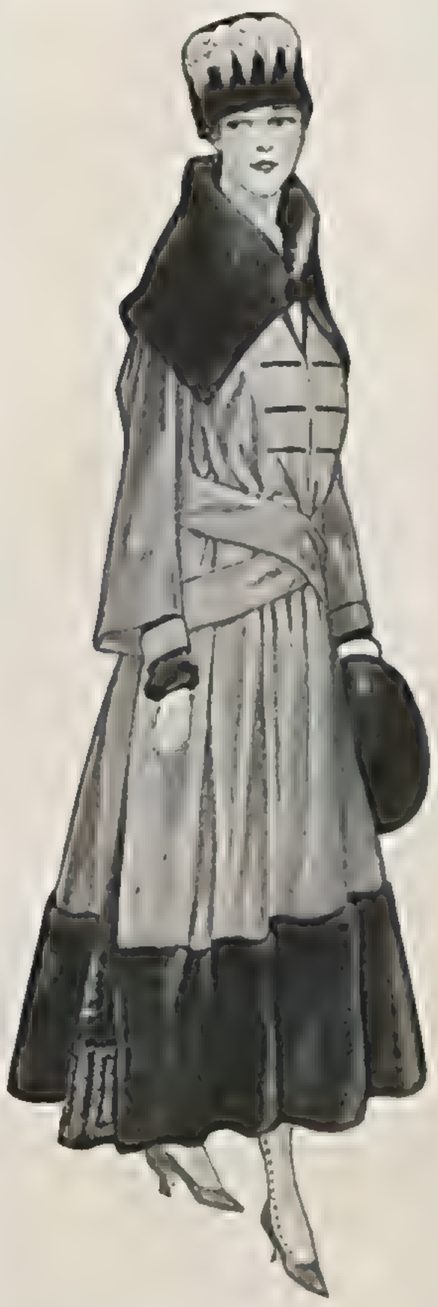
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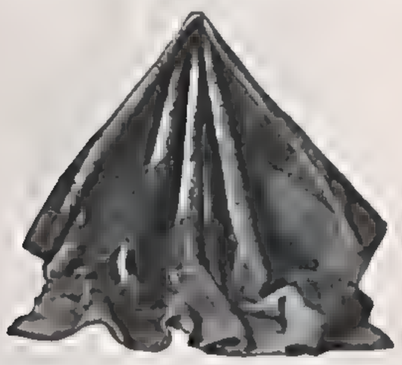
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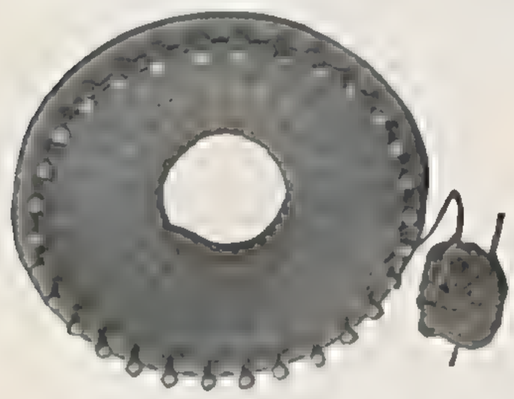
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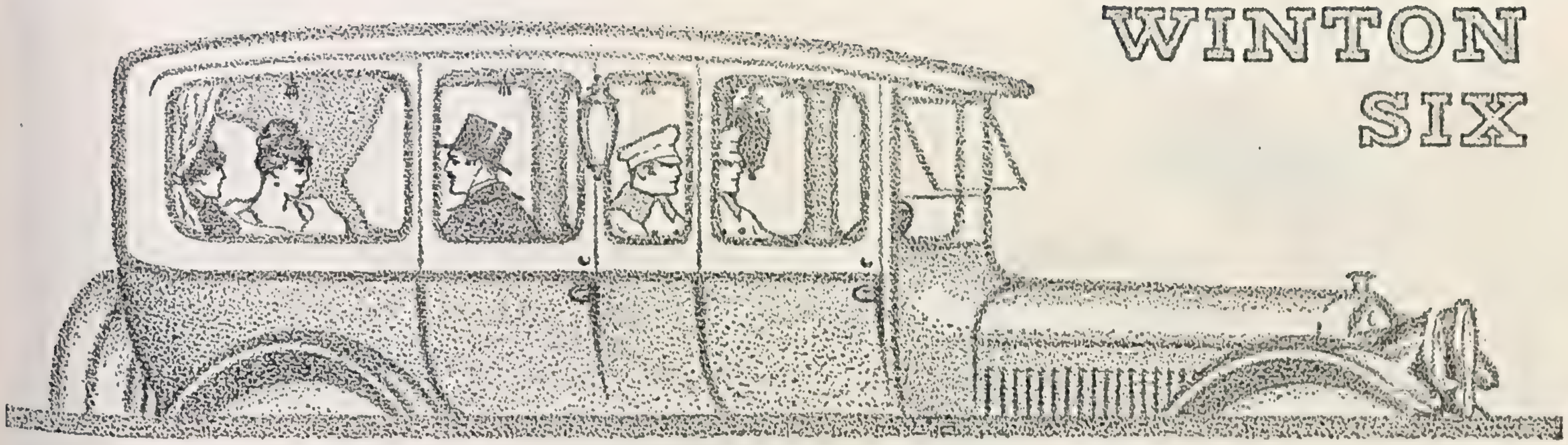
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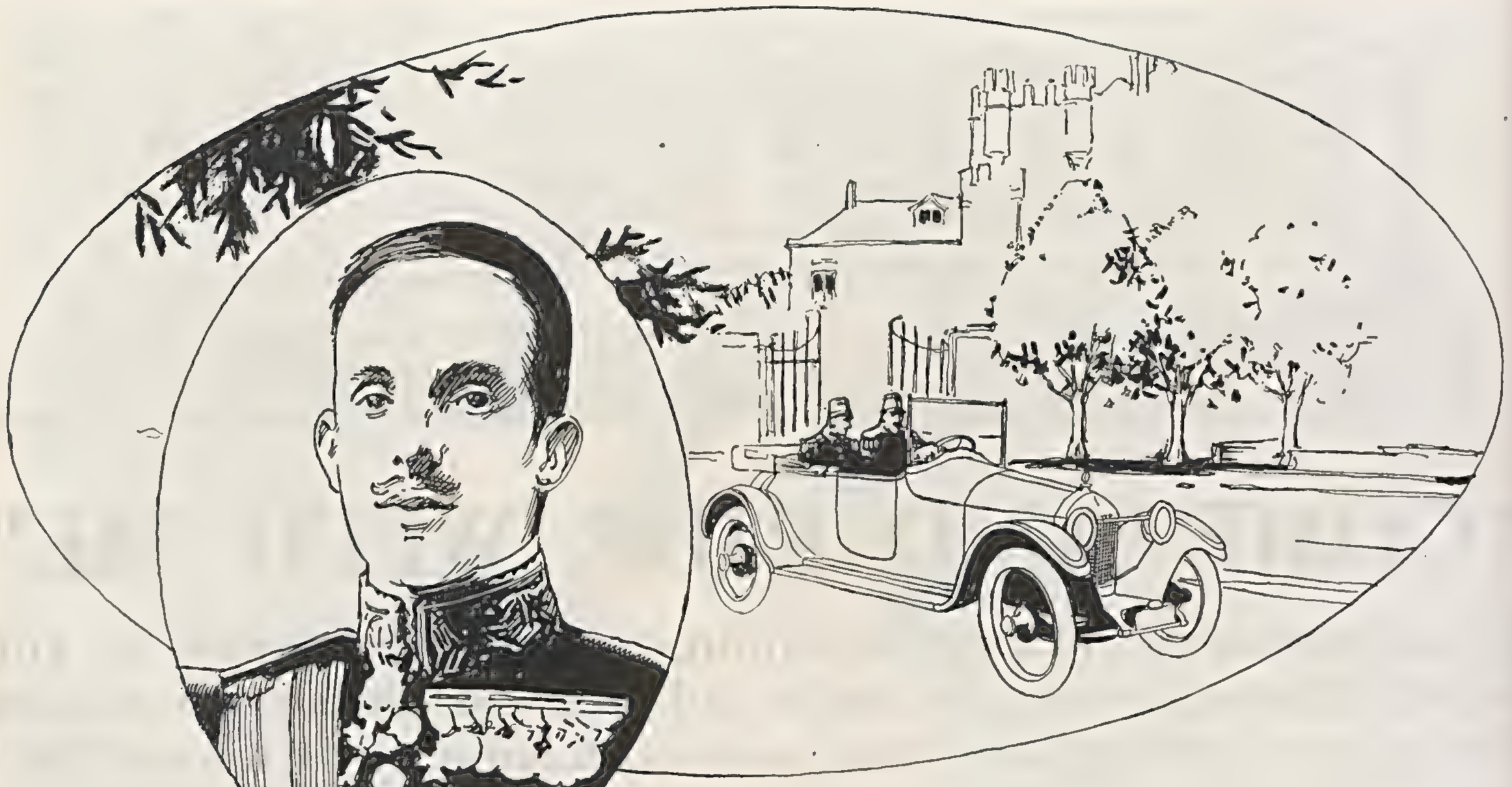
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When Modes Have Become as Constant as It Is Possible for Such Fickle Feminine Things to Be, Vogue Presents the Winter Fashions Number

IS your winter wardrobe complete? Of course, it isn't. You have heard the tales of the Openings which Vogue has faithfully recounted, and secure in the knowledge of an insurance policy against all accidents of fashions (your subscription to Vogue), you have bought wisely—but not too much. You bided your time until inconstant fashions simmered down to a state of momentary stability; you have been waiting for the November first issue of Vogue,

THE WINTER FASHIONS NUMBER

In this issue Vogue will repay your confidence by giving you the final analysis of the mode, an analysis as complete and unquestionable as if fashion were a science instead of an art. With this number of Vogue in your hand, you could no more help being smart this winter than you can elude your own particular hereafter. Out of the chaos of period fashions which met at the Openings, there remains, as first choice of the Parisienne, the long straight chemise frock with its manifold variations. There will be many pages of the gowns and wraps that the foremost New York importers have chosen from the many models which Paris presented for their inspection; no surer indication of the mode could be given. "Predigested fashions" might be the title of the next issue; indeed Vogue has done practically everything to make your winter smart except to wear the gowns—and it would like to do that too. One whole undiluted page will be devoted to costuming the elderly woman. Of course, the shops say that there aren't any more elderly women, but Vogue just smiles knowingly and rereads its morning mail. Then in case you are thinking of giving a costume ball, or of attending one, or just in case you are interested at all in such trivial matters, you really should see the costumes which George Barbier has designed for Geraldine Farrar to wear—more or less modified—in "Thais."



The cover of the next, the November 1 number of Vogue, is by Irma Campbell

DO YOU SPEAK UMBRELLA?

Everybody speaks it in Japan, and supposing—just supposing—that some rainy day you were to walk down Fifth Avenue and find its drab uncolored nocturne of black umbrellas transformed into a symphony of flashing blue and yellow and green paper umbrellas, all flirting and conversing in umbrella across the uncompromising head of the traffic policeman? And then, supposing you didn't speak umbrella? There's an article in the next Vogue that will give you the essentials of this Japanese love language, that will enable you to distinguish from the rear the umbrella-enveloped person of the ginricksha boy from the geisha girl.

Then there's that hardy perennial—the Russian Ballet. After a season of castle-storming in Spain, it is again with us, in two wondrous new ballets, "Till Eulenspiegel" and "The Mephisto Valse," the costumes for which were designed by Robert Jones—you remember he costumed "The Man Who Married A Dumb Wife," and he's the only man, save Bakst, who has ever adequately unclothed the ballet. Vogue will show you these impressionistic costumes. In "Till Eulenspiegel" is portrayed the dire poverty of the peasants and the oppressive wealth of the nobility. In their arrogant wealth, the aristocracy are clothed in fifty yards of superlatively brilliant and expensive silk. As to their hats, they are as high as the dancers can wear without fainting. To express the economic distress of the peasantry, Jones gives them as few clothes as Anthony Comstock's successor will permit. Then you will want to know about the Théâtre Français of New York, which will fly its own tri-color and act its own plays and applaud its own countrywomen.

GLOBE TROTTING VIA VOGUE

Then Vogue will personally conduct its gentle readers through the Bahamas, the Philippines,—and even through some of the highest-walled residences of exclusive New York and London.

Besides, there will be an article on riding habits by Belle Beach, an authority on the subject, and candy boxes, and the latest fashions in liveries. Roger Boutet de Monvel records the reminiscences of—no, not a divorcée nor an exiled monarch, but of—a muff. Then if the proof of a magazine is in its cover, well—the cover is designed by Irma Campbell.

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WHOLE NO. 1057

Cover Design by Georges Lepape

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LADY DECIES

During the past season, Lady Decies has been using her American energy in the service of her adopted country by doing much for the charity bazaars in London. Lord Decies is now at the front, where he commands the South Irish Horse Reserve. He succeeded to the title in 1910, and he was previously well known as the Honorable John Beresford, having won distinction in the English army in both India and South Africa. He has recently purchased Leixlip Castle, County Kildare, an old historical place. Before her marriage in 1911, Lady Decies was Miss Vivien Jay Gould; she is a daughter of Mr. George Jay Gould



If it should happen (everything is possible) that some day I should really fall in love with you, there are thirty-six distinct ways of telling you of my madness—but if I were an Italian I would lead you to my paintings and at every sign of admiration I would say, "It is yours, Madame,—and its owner also"

THE GALLANT *of the* TWENTIETH CENTURY

Though Customs Have Changed, the Spirit Remains and Every Land (Especially France) Has Its Own Ways of Expressing the Immortal Chivalry

By ROGER BOUTET de MONVEL

Drawings by Benito

EACH country has its customs, dear Madame. Do you remember how astonished you were when, as you were crossing Park Avenue during your first visit to New York, your escort, a gentleman of most irreproachable manners, took you by the elbow to guide you across the street? At first you found the proceeding somewhat bizarre, or at least unexpected. Then, after thinking it over, you decided that this little gesture had a charm of its own and was evidence of a discreet and gallant attention to which you could not remain insensible. In the same way when your host, on taking you in to dinner, pushed forward your chair with his own hands as you took your seat, you declared that this attention was in the most excellent taste. Incidentally, I may say, you found in this an excellent reason for overwhelming me with reproaches and accusing me and all other Frenchmen of an absolute lack of gallantry and a shocking indifference to the proprieties.

Mon Dieu, Madame, I admit it; it is only too true that after conducting a woman to the dining-room, we content ourselves with making her a very formal little bow and standing back until she is seated. Perhaps, once upon a time, we also had the custom of holding her chair, but it has been forgotten. Once more, I regret the loss, for the custom is most gracious and is a mark of fine breeding. Indeed, I should ask nothing better than to be permitted to take your elbow to aid you in crossing the streets. But you know as well as I do that this is not correct in Paris—a mere matter of custom—and that if I dared to touch you with my finger tips, you would exclaim at my inconceivable audacity.

Should I offer you the support of my arm? That is hardly ever done now, and you would reply to me that even in the time of your very early youth, a husband and wife no longer walked arm in arm in public. However, it is still done on coming out from the theatre. I remember having seen you one evening, after a presentation of the Ballet Russe, coming down the



To put a pretty woman into the saddle, that does not seem much of a feat. Yet I admit that I have always been beset by an appalling fear lest in the excess of my zeal I should send the fair rider not only on but over her horse



You know as well as I do that, whatever may be the custom in New York, this is not correct in Paris and that if I were to dare but to touch you with the tips of my fingers as we cross the street, you would cry out at my inconceivable audacity

stairway at the Opéra on the arm of the charming Prince de V——. You were beautiful as the day, that evening, in a gown which suited you to perfection. The prince was very far from ill-looking himself, and the two of you formed an ideal couple. All through the audience, they were whispering about you, and on all sides arose a chorus of murmured admiration. "Oh, oh, there is Madame X, the beautiful Madame X. She is on the arm of Prince Charming. Delightful, my word! Exquisite! Incomparable!" If I am not mistaken some of the compliments reached your ears, and you seemed not at all displeased. Madame, after the war, grant me at least once the honor of giving you my arm as we leave the theatre.

Moreover, pray be just and agree that though in France we have, unfortunately, abandoned not a few of our ancient customs, we have, none the less, kept a few gallant ways. You who love hunting, I am sure that many times you must have encountered the "*honneurs du pied.*" You have galloped all day after the hounds; you have finally succeeded in running down the unfortunate stag; the huntsmen have killed the quarry, cut it up, and fed it to the hounds. It is at that moment, that, amid the victorious sounding of horns, bare-headed and bowing very low, the Master of the Hounds has approached you and, in accordance with the custom, presented you with one of the feet of the stag. It is a high favor, a notable honor, this ancient custom which has come down to our days from among our earliest and most delightful customs of the chase.

Finally, when you were about to remount, two or three or even four gay gentlemen rushed forward at the same moment to win the good fortune of putting you up. There were servants at hand, grooms, coachmen officially at your orders; but you had no need to summon their assistance; among all the men at the hunt it was only a question of who should win the honor of being for a moment your servant. To put a pretty woman into the saddle, that does not seem much of a feat; still one must have mastered the art. With his two hands, a man improvises a step; then by a single movement he lifts the rider on to her horse. The art lies in lifting her just the right amount, in aiding her enough, without aiding her too much—an imprudence which might bring on the worst sort of catastrophe. I admit, for my part, that I have always had an appalling fear that I should sometimes by excess of zeal send the fair rider off the other side of her horse.



No other people can equal the Spaniards in the keeping of old and most delightful traditions

Ah, Madame, what a joy it would be for me—but how mingled with terror would be that joy—if I should ever be permitted to render to you this aid in mounting.

It is true that in the meantime I am permitted to endeavor to please you by certain other delicate attentions. I am allowed, on certain occasions, when you are leaving by carriage, train, or boat, for instance, to throw you from a great distance a little kiss. I say a little (not a large) kiss, from the tips of my fingers, a kiss frivolous, innocent, light. Oh, yes indeed, that is permitted me, and it is not without its charm.

Now another matter, it is possible (everything is possible) that some fine day, vanquished by your charms, I may really fall in love with you. In that case, there are thirty-six ways of

(*Continued on page 130*)



In Spain, all men were formerly Sir Walter Raleighs, and even now the highest honor the toreador can give is to ask the lady of his heart to guard his mantle

Such delicate attentions as this farewell, chère Madame, are as exquisitely gallant to-day when you leave by motor or express as in the days when you traveled by the romantic diligence





SECOND THOUGHTS FROM THE PARIS OPENINGS



There is a flat stitched embroidery which is so dear to the heart of Mme. Lanvin this season that she uses it upon the slightest pretext. The pretext here is old-red velvet and the embroidery is in silver. A band of skunk divides brim from crown

In the Calm Which Follows the Mid-summer Storm, It Is Plain to See That Chemise Frocks Lead and Directoire Fashions Are But a Minor Element



For Mlle. Lillian Greuze of the Théâtre Français in New York were designed this frock (also shown at right) and its accompanying capes all in lavender blue serge mouflonné, unexpectedly lined and collared with the same material in cerise. Mlle. Greuze will appear this season in many new plays, notably in "Miquette et Sa Mère"



Mme. Lanvin is past mistress of the art of using odd bits of trimming. She it is who has thought of constructing cherries of light blue panne velvet and using them to form a "beaded edge" about the draped crown of matching panne velvet

THE season was late this year at Deauville. The Normandy, crowded to capacity all summer, did not close its doors on the last guest until October. It is the war. Easy of access is Deauville, and of all the popular summer resorts it is the one nearest Paris. Those whose country châteaux had been turned into hospitals came to Deauville. Those whose affairs kept them in Paris during the hot weather relied on week-ends at Deauville. To the stranger in Paris, Deauville offered a bit of relaxation; Aix-les-Bains had its quota of visitors also, as did Evian-les-Bains, Brides les Bains, Vichy, and other available beaches; but Deauville-Trouville was crowded to the limit. There was scarcely a room to be had anywhere in the two 'villes, while at the Normandy, for a time, it seemed as if the cats and storks and monkeys would be banished from their rusty-red gables to make room for would-be guests. The Hôtel Royal has been closed this season and the lower floors given over to the wounded soldiers.

During the season the Normandy sheltered Mr. and Mrs. James Hazen Hyde, the Countess de Castéja, the Princess de Faucigny-Lucinge, the Princess de Caraman Chimay, Mr. and Mrs. Lorillard Ronalds, the Prince and Princess Ponatowski, Mr. Iswolsky, the Russian ambassador, Prince Aga Khan, and a host of other guests, among them many representatives of the American colony in Paris. Mr. and Mrs. William K. Vanderbilt spent some weeks at their château in Normandy, and other well-known Americans occupied villas or châteaux in the neighborhood of Deauville.

THE AFTERMATH

Paris was deserted in August as it always is. The flurry of the mid-summer invasion of buyers from America and other countries subsided, and in this "calm after the storm" in the world of dress one could see plainly that it has been settled that we are to wear the chemise. Here and there may be found a frock or two in the fashion of the Directoire; here and there a bit of drapery, or a few skirts and bodices are modeled after the styles of 1830; but it is the chemise that looms largest on the horizon of fashion. "Horizon" is perhaps not the right word. The agile

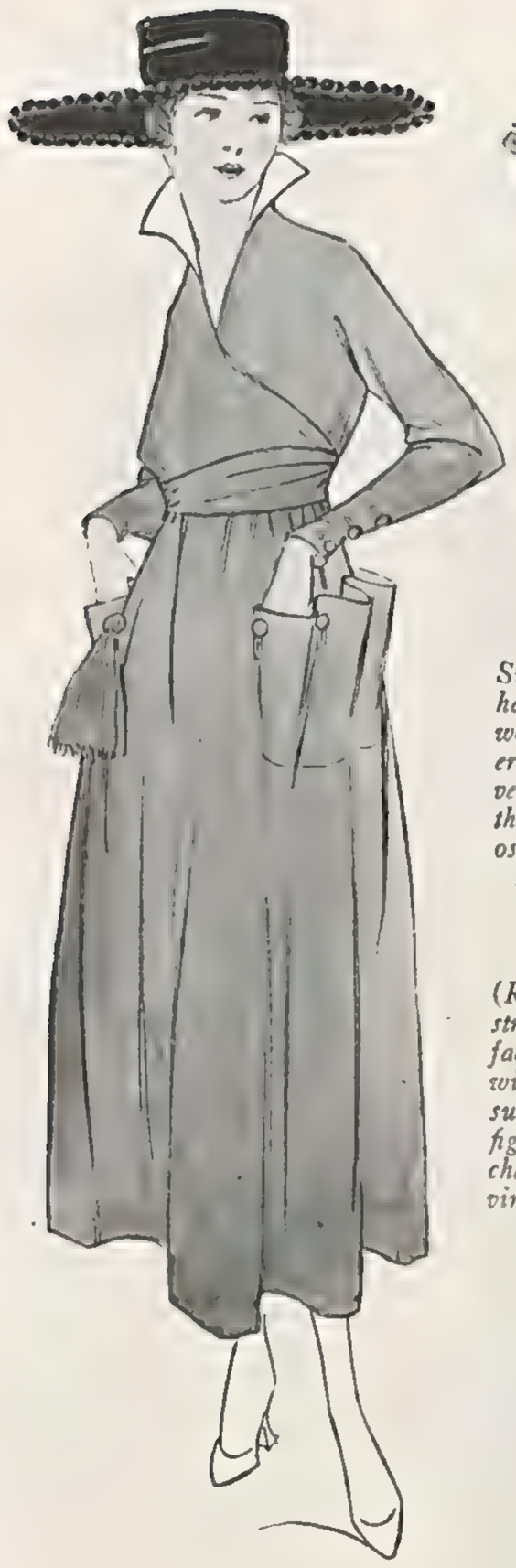
MODELS BY LANVIN



To the modiste all things are possible. By merely the tilt of the brim and the place of the cherries and the band of skunk, Mme. Lanvin makes a hat which admits a Spanish surrender in every one of its French lines. The cherries are, in this charming instance, of black velvet



(Below) Much emphasis was laid at the openings on the silhouette wide at the hips and straight in front and back. Such were the lines selected for the frock of lavender blue serge mouflonné created for Mlle. Greuze and christened "Miquette" in honor of one of her new plays. The collar is of black velvet; the embroidery is in silver thread





Since the mode demands untrimmed hats, Mme. Lanvin acquiesces, but womanlike she makes a mental reservation, and she slyly puts upon the very edge of the brim the skunk and the iridescent sequins which she has ostentatiously left off more usual spots on this hat of beige crêpe



(*Right*) *A very straight-crowned, straight-brimmed black velvet hat is faced with old-blue velvet and edged with black velvet cherries until it suggests the hat of the Spanish bull-fighters. This insistence upon the cherry motif makes us suspect Lanvin of interest in American history*



ALL MODELS BY LANVIN



Aubergine, the rich color of the egg-plant, is a favorite of the mode, and velours de laine is the fabric of all fabrics. Since it combined the two, "Aubergine" could not fail of a warm welcome. The tassel is of aubergine wool and the collar facing is of soft gray crêpe

At the Lanvin opening, each "robe d'intérieur" was accompanied by a dainty bonnet all its own and a bewitching tulle masque. This robe is of pale rose crêpe, and the rose ribbons which band its skirt, edge the round neck, and trim the straight loose jacket are all edged with gold

chemise has cleared the "middle-distance" at a bound and is now basking in the sunlight of the immediate foreground. Scanty in line or of astonishing amplitude, the chemise is the successful débutante of the season; and those who have concealed a too-plump figure under the full skirts and pannier drapery of the past few seasons have again taken seriously to dieting and "thinning" potions. The chemise positively clamors for a slender figure; and, curiously enough, the more ample the chemise, the more slender should be the figure underneath. Alas! How many full-sailed pretentions to smartness will be wrecked, as it were, on the reef of the chemise. How many a "fair" who has grown thinner will fail to realize that she is not yet thin enough. As it was in the beginning, so it is now and always.

As to sleeves, it is unlikely that the gigot will be worn, or, in fact, any sleeve that bulges at the shoulder. The short puffed sleeve of which Mme. Jenny is so fond is, of course, in a class by itself; but aside from that, Chéruit's sleeve, close at the shoulder and widening at the wrist, is the widest sleeve permissible. This sleeve cut straight across at the wrist, with the edge falling free, is attached for an inch or two on the "inside" to a wrist-band which robs the sleeve of its flowing lines. A similar sleeve, elbow length, is also favored by Chéruit.

In general, the favorite sleeve seems to be one which fits the arm easily all the way to the wrist, where it is imperceptibly puckered into a close cuff, giving the effect of a long, rather close sleeve. Chéruit makes many sleeves—particularly blouse sleeves—on this order, and the blouse cuffs are rather narrow. Lanvin also employs this sleeve.

THE COLLECTION OF CHÉRUIT

A feature of the Chéruit blouse, and in fact of many of the Chéruit creations, particularly the tailored jackets, is a pointed yoke across the shoulders in the back. Why Chéruit has adopted this line, which has been pronounced ugly and clumsy for so many seasons, who can say? But Chéruit favors it this season, and it is smart. And the Chéruit blouse, transparent, long, and belted, worn over the skirt—where in

The moyen âge note is insistently held at the Maison Lanvin and straight lines predominate; a further moyen âge note is given here by the gauzy veil of serviceable blue tulle which descends to form a train. The frock is of gold lamé tissue under gold tulle embroidered in blue, gold, and wood brown beads; the edges of frock and veil are embroidered in blue beads



This bag of blue panne velvet, stitched in gold and embroidered with steel beads is of Venetian origin

all Paris can one be found like it? Sometimes the blouse is so long that it is scarcely concealed by the three-quarters coat which Chéruit fancies this season. This coat fits the figure rather closely at the waist-line and is flat in front and back and full on each hip, producing a wide-hip silhouette. The Chéruit tailored skirt is similar in line. So are the chemise frocks and the taffeta evening gowns with their long loose bodices and full skirts. One of the most striking of these evening frocks is of vivid geranium red taffeta; the wide skirt is shirred on to the long, loose, seamed bodice, which is cut low in a deep U in front and has a pretentious standing collar lined with white. The bodice is sleeveless, and the skirt is "assisted" with sections of vivid red tulle.

Chéruit employs much red; a red velvet evening cloak from this house, with a fur collar, is very striking. Much yellow and amber are also used here and a most delicious shade of gray with greenish reflections, which



WORTH

In honor, no doubt, of that Italian Renaissance period which inspired his frocks, Worth called this evening gown "Visconti." It is of black velvet, draped and trained, and decorated with beads, the underskirt is of black Chantilly lace

is exquisite in taffeta. Besides these, there are biscuit and all the light beige and warm brown tones, green, lead—a new color—corbeau, and black.

The red velvet cloak is in the form of a cape of original design, and the hands are thrust through slits in the sides. The manikin's pretty hands appeared in due form through these slits, and then suddenly and surprisingly disappeared again through other slits a few inches from the first. Many of the Chéruit evening cloaks display these twin slashes, which are quite untrimmed.

A similar pocket—slit in one of the Chéruit cloaks of seal—is edged with castor, and the collar of the manteau is also of castor. And these Chéruit manteaux of fur—castor, ermine, seal, or caracal—are exceedingly luxurious garments. None of the shapelessness of the classic "fur cloak" is here. The fur is treated like cloth, is deftly cut and puckered and fashioned into the sort of cloak that might be made of velours de laine,—which fabric, by



This bag of black panne velvet, patterned with steel beads, is an exact copy of a sumptuous antique Venetian bag



DOUCET

The Doucet collection included wonderful tailored costumes such as this in marine blue gabardine collared high with gray rabbit. The jacket is wrinkled under the arms, as we formerly supposed jackets should not be

This hand-bag embodies the two leading passions of the Parisienne, for on it designs of aeroplanes in black and steel beads figure on a ground of blue silk jersey. The antique frame is hand made from steel



DOUCET

That surcoat which the crusader knight adopted is the "pièce de résistence" of moyen âge modes. It appears here in embroidery in white, gray, and green beads on a yellow and silver lamé tissue frock. The sleeves are of gray mousseline

the way, is employed as extensively by Chéruit as by the other great houses of Paris. Velours de laine is "the" fabric of the season, at once soft and light, thick and warm, velvety, supple, and altogether desirable.

Velvet frocks also figure prominently in the Chéruit collection; as a rule they are in black, green, blue, or gray. There is one—an afternoon frock—of black and red check, the skirt of which is shorter in front than in the back. Some of the Chéruit afternoon and evening frocks show a bit of white tulle or lace at the hem, like the merest visible edge of the flounce of a petticoat; but it is not a petticoat. Instead, this ruffle is only a few inches wide and is attached to the skirt itself, thus deceiving all the world.

Some of the Chéruit evening frocks of taffeta are curiously collared across the back of the neck only, from shoulder to shoulder, while the corsage is cut away below, showing the bare shoulders. Aside from this the Chéruit frocks are simply and sensibly collared, with high fur collars on the jackets and low, standing, "standoffish" collars on the chemise frocks.

The Chéruit chemise is perhaps the widest in Paris. The folds under the loose narrow belt —or belts, for this house also is partial to the double belt—are drawn toward each hip, producing the desired silhouette. The skirts are very wide and often display the new uneven line at the bottom, and the frock is grace itself. The Chéruit collar is naively smart; the Chéruit sleeve is a surprise; and the "chemise" itself is altogether a joy.



Even this season, the Premet skirts are short. It may be doubted whether skirts will ever grow long at this house, so delightfully audacious and youthful are its brevities. This black zibeline and white cloth frock is girdled with black-embroidered white cloth

PAQUIN'S VIEW OF THE MODE

Paquin wraps the jacket collar tight and high about the chin. Made of fur or velvet or velours de laine, this collar is even draped a bit about the neck, which it swathes closely, almost covering the tip of the chin and rising high about the ears. The line of the Paquin frock is also sometimes uneven at the hem. Some of the skirts are draped about the hips; some frocks are built





At Premet's the tailored skirts are wide but never voluminous and the tailored coats are markedly picturesque. In this gray cloth suit, the somewhat close jacket is very short in front but is lengthened at the sides by overlapping loops of the cloth. Bands of gray rabbit make the collar and the cuffs of the sleeves; sleeves are easily wide at the Maison Premet



MODELS BY PREMET

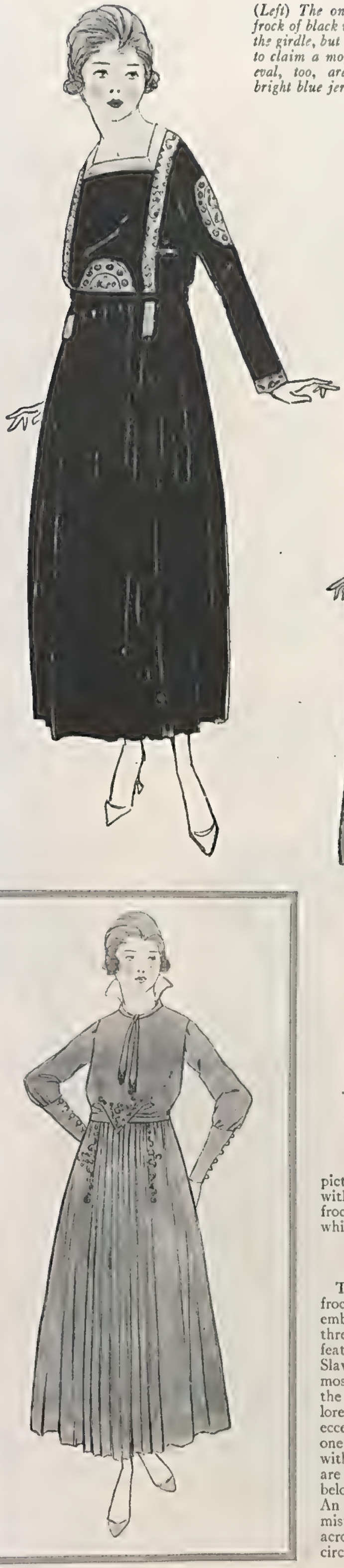
They do so many things with girdles this season that one never finds them twice alike. In fact, the black charmeuse girdle on this frock is not even alike on its own two sides, for its right side is twice as wide as its left. The frock is of black charmeuse and plaid taffeta

The evening frock stands firmly by its refusal to renounce the bouffant silhouette and the train which emphasizes the brevity of a skirt. This determination is here expressed in a gown of black and blue lamé tissue splashed with gold and supplemented by black and pale blue satin



JENNY

To prove her independence of logic, the Parisienne lets the collar of this frock in pale gray velvet and black gabardine ascend to the ears and lets the sleeves cease at the elbows. Cashmere embroidery and picturesquely placed bands of skunk add to the quaintness of this frock



(Left) The only thing which hinders this frock of black velvet from being a chemise is the girdle, but this is low and loose enough to claim a moyen âge distinction. Medieval, too, are the bizarre insertions of bright blue jersey, embroidered in rose and black silk floss



THREE MODELS FROM BEER

There is a golden mean in sleeves and this suit of marine blue cheviot has adopted it. It is an unostentatious suit; the skirt of the coat flares just enough to be in fashion, and the collar boasts of nothing more conspicuous than a bit of blue velvet. The buttons are of cheviot

on the lines of the chemise; and some of the skirts are very wide and very full, even at the waist-line.

One smart Paquin tailored costume has a full wide skirt of black velvet under a close-fitting, basque-like coat—very short—of light gray cloth, edged all about with skunk. In front the skunk band widens into broad revers which cross a bit, surplice-fashion, fastening at the waist-line. Underneath this jacket is worn an odd sort of white chiffon blouse skirted in the back and exceedingly brief in front, where the two sides overlap a bit and are slightly draped across the bust.

Lamé tissues are prominent in the Paquin collection, especially those shot with silver. The picturesque Paquin manteaux are collared high with fur, and the short full skirts of the evening frocks are adorned with long narrow trains, which often fall from the side.

This frock of marine blue cheviot, called "Babriole," illustrates well the Beer tendency to brighten frocks with odd embroideries, for it is decorated with designs in blue, red, and yellow beads. It has a prim collar of white organdy, edged with red silk, and a dark blue cravat with bead tassels loops around the neck

AT THE MAISON LELONG

The Maison Lelong exploits the chemise frock, also, straight and loose, with "shadow" embroidery or the delicate tracery of silver thread which has been so often mentioned as a feature of this season's mode. Inspired by Slav costumes was M. Lelong, who has built most of his frocks on the broad simple lines of the picturesque Slav dress. The Lelong tailored costumes are simple and wearable, not eccentric in cut or trimming. A very pretty one is of Corinthe red velours de laine trimmed with silver gray rabbit. The Lelong jackets are rather close-fitting to the waist and flare below it in the accepted fashion of the season. An effective one-piece frock of blue serge, unmistakably Slav in style, is embroidered naively across the front at the waist-line with a great circular patch of delicate silver embroidery, and

this embroidered spot is girdled abruptly straight across with a belt of plain blue serge. This odd touch makes it a most unusual frock.

THE THREE PERIODS OF REDFERN

Inspired by three very different epochs are the frocks of Redfern. Evening and dinner frocks of palest mauve, rose, and blue crêpe de Chine are modeled after the costumes of ancient Greece, with tunics and draperies in classic style. One of these frocks is ornamented at the waist-line with a girdle of ivy leaves. Another is girdled with silver cord and trimmed with silver lace.

For afternoon frocks, Redfern has borrowed ideas from the Directoire period—vague little gilets, short bodices, and all the rest; and almost every Directoire frock is decorated with "*la chevalière*," imparting a whimsical old-time touch. Other frocks by Redfern have been copied apparently from sculptured drapery of the figures of the saints which surround the doors of old cathedrals. These robes are short-waisted and the trained skirts are very long, as in the frock at the lower left.

No fantastic or unusual furs are at the Maison Redfern. Only the rich furs are used—zibeline, vison, ermine, chinchilla, and white or silver fox; and these furs trim frocks made of



MARTIAL ET ARMAND



THREE MODELS BY REDFERN



(*Above*) *Many hoops separate the skirt of yesteryear from the almost classic drapery of this silvery lamé tissue frock. A tunic of black Chantilly, edged with silver lace, falls straight from the silver girdle. Two pink roses supply a necessary note of color, and the very smart collar is just a band of ermine*

(*Above*) *This frock of copper colored zibeline, trimmed with zibeline fur, doesn't make itself conspicuous except by the odd way the sleeves have of losing themselves in the cuffs. The individual touches are the copper colored embroidery and the copper colored cord girdle linking together two wide belt sections*

(*Right*) *Saintly inspirations come even to modistes, for this frock of blue panne velvet was copied directly from the sculptured figures on the doors of medieval French cathedrals. A further touch of unworldliness is the large white flower at the girdle; a silver cord laces the collar, bringing it upstanding*

Directoire is this afternoon frock in black velvet, white mousseline, and white fox, with a gilet of empire green satin brocade. For Redfern confines himself to no one period; for afternoons, he favors the Directoire; for the evening, Greece; and some, as at the left date from medieval France



(*Below*) *The silhouette of the frock below takes a middle course between the flared and the slim silhouette; it begins mightily, but falls off in its bravery toward the end. It is of marine blue gabardine embroidered in the same color, and the collar is of taupe*



(*Below*) *This is the chemise frock that has come to swallow up all slender persons, but which all others should eschew. It is of steel gray jersey buttoned from here to there with gray jersey buttons. It is embroidered with silver and collared with taupe*



(*Above*) *That the couturier can make collars eternally different is one of the mysteries of couturierdom. This collar of rose mousseline rises in a delicate rose frame for the neck from a faille frock of king's blue. How a collar like that can "keep up" is a mystery. A line of silver tissue finishes the rose tucker and the skirt drapery, and blue beads girdle the waist*

(*Above*) *Occasionally a frock appears of utterly simple design, but with an odd difference that makes us wonder why we never thought of that; these touches are what make a couturier great. This frock, "Espoir," of silver-embroidered sky blue taffeta is made extraordinarily different by the simplest device,—an odd drapery of champagne gold-embroidered tulle*



FOUR MODELS BY BERTHE-HERMANCE

velveteen, gabardine, cloth, panne, and satin. Redfern also employs old lace embroidered with feathers and silver thread.

THE BEER OPENING

The Beer collection is moyen âge in character; the frocks are girdled low and loosely about the hips, with odd embroideries of beads, paillettes, chenille, braid, and tubular beads of crystal or jet. Frocks of blue stuffs are brightened with ruby embroidery, and in fact blue and red in some combination are extensively used in the Beer collection. Very pretty, also, are several black frocks embroidered with sapphire blue.

At Beer's, as at many other houses, one finds much Bordeaux, aubergine, old-red, taupe, and —this is a Beer color—sapphire blue. Besides these colors there are brown, gray, red, and black velveteens, and many afternoon frocks are of beige tricot and marine blue, beige, or gray serge and gabardine. Very lovely is an afternoon frock of black and bright blue velvet. Two panels of sapphire blue velvet form the front and back of this frock, while the sides are made of black velvet. The line at the neck is almost straight across from shoulder to shoulder, and the double girdle is twice useless—as a girdle; for it confines not at all the straight-falling robe. This frock is christened "Romain." A. S.





COSTUMES BY MARIE MUELLE; SKETCHES BY GEORGE BARBIER

Thais, you remember, is finally converted and goes down into the desert to be a nun, and this is the costume the artist sends her down in. Goodness knows what M. Barbier's idea of the desert is; possibly a very French desert; and he matched its violet tints in a mauve tunic, embroidered in black, its golden sands in tawny leather sandals embroidered in red and green, and its midnight sky in a black veil with gold stars

The inscription beneath this sketch assures a waiting public that underneath this mantel Thais "se révèle demi-nue"; we trust therefore that she does not reveal herself. The mantle is of two shades of blue, embroidered in gold and red in a border of Roman-Greek-Egyptian-Barbier pattern. It might be said, of course, that Thais did not have to worry as much about what she wore as Geraldine Farrar and the designer must

GERALDINE FARRAR COSTUMED FOR "THAIS"

GERALDINE FARRAR has given New York something to look forward to. In February, after she has toured in "Carmen" and "Il Trovatore" with her own opera company, she is to give "Thais" at the Metropolitan Opera House. "Thais" has never before been given by the Metropolitan Opera Company; indeed, it has not been produced here since Mary Garden sang the rôle years ago, for it takes a fascinating actress to impersonate Thais, and one who can interpret the part in the highly idealistic strain in which the opera has been conceived, yet infuse into it a compelling personality.

Though "Thais" will not be sung until February (Miss Farrar returns to the Metropolitan on the first of January), yet for this opera she already has her costumes. They have just arrived in New York from Paris, and Miss Farrar is soon to pose in them for Vogue. Meanwhile we are able to publish these five preliminary sketches by the noted French artist, George Barbier. From these highly imaginative conceptions, Marie Muelle, costumer to the Opéra Comique and the Paris opera, has executed the actual models which Miss Farrar will wear; and these models necessarily differ widely from the sketches shown here, due to modifications of color and style necessitated by the staging and the need for harmony with the rest of the costumes. Marie Muelle has for fifteen years made all of Miss Farrar's stage costumes. For these designs she has ransacked the museums of Paris.

The scene of "Thais" is laid in Alexandria, that gorgeous city of antiquity, and it trails off into the great desert. This is a setting for an artist to conjure with, allowing him to mix fancy and fact, clothes and imagination. Fact, however, governed the artist's imagination to just the right extent,—no more. For the most part the designer was inspired by the Coptic tapestries discovered at Sakkarah and at Akhmim by M. Maspero, and also by the descriptions of the burial place of the courtesan Thaissa which was very recently unearthed by M. Gayet. These sources of information date from the third to the ninth century after Christ. This was the epoch when all civilizations became influenced by the barbaric yet refined luxury which united Rome and Thebes. At that time robes were decorated with woven designs of birds and animals, with religious scenes, with gilded and painted signs of the zodiac. For Thais the artist has designed a wig of spun gold thread; for it is well known that the fashionable people of that time were shaved and that their heads were adorned with extraordinary curls of bright colors. An Egyptian wig, curiously curled and reminiscent of the Louis XIV period, is still admired at the British Museum.

By these costumes the designers have sought to express the spirit of these ancient times and the elusive personality of this glowing woman. Who can imagine Thais tightly corseted, or clad in the mystic draperies of Sibyl Sanderson? Rather is she the always disturbing personality imagined by Anatole France, and made in our dreams the sister of Chryseis, Salammbô, and Cleopatra.



(*Below*) *The colors of all the gorgeous butterflies in the world are caught in the coral- and turquoise-studded girdle of this gown, and the rest is a transparent pink robe with an Egyptian design in gray and dull gold. The artist designed for Miss Farrar a golden Egyptian wig, for it is well known that smart people of that day and age shaved their heads and wore these curled wigs; poor Miss Farrar!*

(*Below*) *In the beginning is Geraldine Farrar; nor is her glory entirely dimmed by even so gorgeous a costume as this, of red beads above and muslin below and a covering device of lotus blossoms in gold embroidery and red beads. The artist admitted that it might just possibly be necessary to change these costumes in the final making, owing to difficulties in adaptation to, well, climate, for one thing; and it was*

GEORGE BARBIER 1916





(*Above*) *In the end Thais becomes a nun—as beautiful a nun as Cleopatra would have made, and very similar. The artist conceives her in a costume as different as possible from her former costumes. Item one: it is all-covering. Item two: it is thick wool—white, with purple bands. Item three: the head dress on her simple gold wig is but a simple, simple band. Miss Farrar's actual costumes for "Thais", for which these sketches are but the preliminary designs, have been executed by Marie Muelle*

GEORGE BARBIER 1916

GEORGE BARBIER 1916



A study in black and white are Mrs. King Carley of New York and Mr. George S. Widener of Philadelphia, seen here resting between dances. They are doing this à la Turque, because Mrs. King Carley went as a harem lady. Contrary to the highly colored tradition of oriental princesses, she wore white. The only touches of black in her costume were the aigret in the turban and the black and white Turkish slippers



SOCIETY ADOPTS THE PIERROT COLOR SCHEME AT THE BLACK AND WHITE BALL, GIVEN AT NEWPORT BY DR. AND MRS. A. HAMILTON RICE



The secretary of the ball was Mrs. Richard T. Wilson of New York, and its success was largely due to her efforts. The profits, three thousand dollars, went to a fund for the families of Rhode Island and New York militia men in Mexico



Like many others at the ball Mrs. R. S. Reynolds Hitt of Washington and New York wore a black evening gown with a powdered coiffure. The ball took place on the eve of Dr. and Mrs. Rice's departure for South America

Were it not for the black onyx of her bracelet and the handle of her fan, Mrs. Spencer F. Eddy of Chicago could not have worn her costume at the Black and White Ball, since her gown was of white tulle with an overdrape of narrow white satin ribbons



Mrs. A. Hamilton Rice was certain about the place where charity should begin; hence she opened her villa "Miramar" for the Black and White Ball

Photographs © Harris and Ewing

THE CHARM OF EXCLUSIVENESS MARKS THESE THREE MODELS FROM POIRET, BECAUSE HIS ENTIRE COLLECTION THIS SEASON CONSISTS OF ABOUT TWENTY MODELS, ALL OF WHICH CAME TO AMERICA

MODELS FROM MAX GRAB



(Above) A suit of buff colored suède cloth folds around the neck in a shawl collar, and folds around the arms in soft plaits. The coat is in two sections, slit to the waist, which enables one to play hide and seek with the belt. It may be tucked under the back section and worn across the front, or it may be all on the outside. A band of black silk embroidery trims the coat, and the lining is of brightly colored silk



(Above) The mode military can not go much further than this soldierly coat of Oxford suède cloth which buttons at the side front. The scarf collar, resembling the mufflers we are all knitting, fastens at one side, wraps around the neck, and hangs down at the right side. The lining is the beautiful printed silk sacred to Poiret. The buttons are of bright yellow bone, and the sleeves are cut in kimono effect



(Left) Ruffles, ruffles everywhere on the coat which belongs to this suit of navy blue serge, but not one to spare for the skirt. The scarf of Scotch plaid stands up like a collar at the back, winds around the neck, and finishes over the right shoulder. One end tucks into the side opening of the coat, which fastens on the shoulder and at the waist. Stitching of yellow thread and files of gilt buttons trim both the coat and the skirt

FASHION—WHAT BOOTS IT?

'Tis Not Enough That We Must Lift Our Eyes to the Modiste and the Couturier for What We Shall Wear; We Must Look to the Shoemaker to Boot



Boots are just boots, but mules are the fortunate victims of all the whims that woman is heir to. Those at the right are gorgeously bizarre—red brocaded in green, with a green heel to match. The others are modestly of gray corded silk with gay nosegays and choux of flowered ribbon and gray tulle. Shoes and buckles on this page from J. and J. Slater

THE new shoes are so very well modeled that the bootmakers may truthfully claim to have made an important addition to the category of feminine charms. "Who," to quote a very ungallant gentleman,—or did he mean to be gallant?—"would now look at a woman's face when he may look at her feet?"

The shoes this season are, fortunately, not as arresting in color as in the immediate past; they are more subtle in their appeal. Their charm lies in their beautiful proportions, their carefully worked out details, and in their perfection of finish.

THE MATTER OF STYLES AND COLORS

In general, two types of street shoes will be worn during the autumn. There is, first, the low-heeled shoe such as is shown in the middle of the page. These new low-heeled shoes of the season are usually, like this black shoe, cut with a narrower toe than one generally associates with the flat-heeled shoe, and they usually have, like this model, winged tips; this style of boot is so well modeled as to be entirely suitable with a tailored walking suit. However, the low-heeled shoe is most appropriate on a slim rather undeveloped figure; for the silhouette should always maintain a harmony of line, and a shoe in which curves are thus minimized is most attractive when the entire figure has its curves unaccentuated. That is one reason why this shoe looks so well with the sports costume which is, as a rule, fashioned upon straight boyish lines. The more mature figure with its fuller curves calls, on the other hand, for the gracefully arched lines of the high-heeled boot, and this boot is the second of the autumn street types. This maintenance of the proper proportions between the foot and the whole body is the secret of well-selected shoes. As a matter of fact, a foot which is too small or even too narrow in proportion to the body is quite as unlovely as one which is too large or too broad. This is a fact which has only recently received recognition.

As to colors, a great deal of attention is being given to brown, and the browns of the season range through many tonalities from very dark to very light and from a yellowish tan to a shade which is almost wine. The smart English combination of black leather vamp and red brown top is again seen in some of the best walking shoes of the season. Gray buckskin is still smart in entire shoes but really smartest when combined with black kid vamps. The tones of gray range from dark slate to mode, a shade very smart when combined with tan, as in the walking shoe at the middle of the group at the lower right. These and brown shoes, except those of dark glazed kid, are almost exclusively confined to morning and sports wear. However, at the extreme lower right is a light brown boot with a top of biscuit suède, and this shoe is so gracefully modeled as to be suitable for afternoon wear, if the occasion is not too formal. The really formal afternoon dress shoe, however, is that pictured at the left in the same group. It has a black patent leather vamp and heel and a fine black cloth top.



The evening slipper will be buckled this season with all-rhinestone buckles like these, or perhaps with tiny buckles of pearls or of pearls and rhinestones combined. Also very new are the buckles of large and small rhinestones, like the buckle second from the top

APPLYING THE SLIPPER TO FASHION

As to slippers, many are made of metal cloth either plain or with a self figure woven in the metal tissue. Because of the great number of evening gowns fashioned of gorgeous metal brocades this metal slipper will no doubt be worn a great deal during the winter; but since the fashion is not new but one carried over from last season, the plain satin slipper in a shade to match the dominating color in the costume is, by many, considered smarter. A very graceful model for such a satin slipper is pictured at the right of the two slippers at the bottom of the page. The buckle of this slipper is a distinct novelty in that it is shaped like a crown. Rhinestone buckles such as these and the buckles in the middle of the page will be worn on the majority of the smart evening slippers. The only other really smart buckle is the small buckle of pearls or pearls and rhinestones combined.

At the extreme left at the bottom of the page is a novel slipper and one which would be very smart on the débutante. The vamp and heel are of light blue kid and the back part of the slipper is of white kid. With a blue tulle dancing frock this slipper would be exceedingly pretty.

(Continued on page 132)



Many smart slippers this season are plain satin like those at the right above, distinguished by crown-shaped buckles of rhinestones. The slipper at the left is a combination of blue and white kid—a dancing slipper for a débutante in a blue tulle frock

The sports stockings above are all the sports lover could wish; the first two are silk and wool, the left in flecked effect, the middle with openwork stripes; the third is wool checked in two colors; from Altman. The boot is for sports or street wear

A really formal dress shoe is that at the left above, of black patent leather and cloth; beside it is a tan shoe with a mode gray top—a smart walking shoe. Third is a shoe of tan leather and biscuit suède suitable even for semi-formal wear

BETWEEN THE WORLD AND THE WOMAN



(Left) On a deep open-meshed brown veil countless little brown chenille balls perform the hair-raising feat of hanging by a single silken thread. A row of tiny chenille dots prevents their trespassing on the plain mesh which covers the face



The upper row of black silk embroidery on this fine-meshed black veil may be worn across the eyes or just below them, whichever may be more tantalizing to mankind



Who knows what lies behind this mask? Across the black mesh of the upper part runs a bewilderment of black crocheted thread, and the cream colored mesh of the lower half is complicated with a design in crocheted white thread



(Above) One really can't make out what goes on behind the new veils, especially behind this beige open-meshed affair, hand-embroidered and edged with stitching, and worn over this Lewis hat

WHICH comes first, the hat or the veil? Really, that is a vital question, this season, for a woman may almost as soon venture forth without her hat as without her veil. There is every sort of veil that one could possibly imagine, and several that one couldn't. There is an embarrassment of veils,—large, small, loose, tight, square, round. There are veils with secret openings, and veils hermetically sealed. There are veils which tantalizingly mask the wearer's eyes,—any man with a drop of sporting blood would follow even unto the ends of the earth to see what lay behind such bewitching veils as these. The veil is the great equalizer; the Colonel's lady and Judy O'Grady are sisters under their veils. Behind its merciful meshes, every woman is beautiful. And the colors of the new veils will make the women behind them irresistible. There is a brown veil, for instance, which shades into dull gray, there is a blue one shading into purple, there are audacious combinations of black and white. As for designs,—well, no mere words can explain their intricacies. The dotted veil has no intention of changing its spots, of course, but it is the veil of mysterious scrolls of complicated borders, or of rows of hand-done stitching, that is the really smart veil behind which the woman of fashion faces the world.

(Left) Large enough to cover any hat living is this square white open-meshed veil, with a design in crocheted black cotton. Veils from B. Altman

This is the sort of thing which will dazzle eyes this autumn—a black open-meshed veil, with delirious zig-zag design done in black crocheted silk



(*Above*) *The artist turns back the pages of history for her designs. On this slim straight tea-gown of blue crêpe de Chine, she has stenciled in gold a bewilderingly intricate design that first appeared in the fifteenth century. The trailing sleeves, which are faced with deeper blue, are weighted with Venetian beads, and the gown fastens on the shoulders with these big painted beads. Over the gown is thrown with careful carelessness a cloak of rose velours, stenciled in dull gold and tarnished silver, and lined with pale blue faille bordered with a gold stenciled design. The head is wound with soft folds of silk à la Poiret*



(*Above*) *Señora Gallenga, the creator of these studio gowns, found the gracefully straight lines of her designs in the robes of the ancient Greeks, glowing colors and delicate patternings in the canvases of the Italian masters. This tunic, long and straight and round of neck, like the robe of a Fra Angelico angel, is of deep gold silk, embroidered in white at the neck and hem. Over it is worn a wrap of orange crêpe de Chine, stenciled lavishly in gold in a medieval design and lined with orange chiffon. It laces on the shoulders with gold cords drawn through heavy gold beads*



It is extremely difficult to stencil with gold on soft materials, but the artist has so perfected the process that the designs become part of the fabric. Although the blue crêpe de Chine tea-gown is covered from neck to hem with a labryinth of gold stenciling, the material is not in the least stiff, but hangs in gracefully soft folds. Such gowns as these have an atmosphere all their own and they appear to best advantage in surroundings where modernism is tempered by the presence of fine old furnishings of past ages

ANCIENT ART MEETS MODERN FASHION HALF-WAY

Señora Gallenga Went to the Works of the Old Masters for Line and Color, and Reproduced Them in Gold-Stenciled Costumes of To-day



One can not but be graceful in one of these robes: they seem to fall, of their own free will, into just the right picturesque folds and lines. Over the gold-stenciled blue crêpe de Chine tea-gown is worn a train of black chiffon, stenciled in gold in a design which was copied from a fresco in an ancient Italian church. This train fastens to the shoulders of the gown, and falls in long unbroken lines to its border of dull gold ornaments

A YEAR or two ago, Señora Maria Monaci Gallenga, known in Rome as an artist of pre-Raphaelite tendencies, gave serious thought to the problem of woman's dress. She felt that, viewed from an artistic standpoint, great strides had been made in our surroundings and their decoration, but that, from the same point of view, the gowns of the modern woman left much to be desired. The problem was extremely difficult and one not to be solved by the mere transportation of picturesque antique costumes to modern surroundings. Set in a modern room, a gown copied faithtully from ancient history is nothing more nor less than a masquerade costume.

Señora Gallenga studied this problem and finally decided that she would try to create costumes which would be modern in inspiration but which would gather from the antique all that is recognized as most beautiful in line and color. Therefore, from the Greek peplum she borrowed the graceful and simple lines, adapting them to the exigencies of the prevailing fashions; from the gorgeous paintings of the great Venetian masters, she took the rich colors; and from the primitive Italian painters she copied the delicate decorative designs. But all this led to another problem. She could find no modern materials of which to make her costumes, and so she set to work practically to create her own fabrics. She stenciled her intricately lovely designs on crêpes and velvets of plain colors. It is extremely difficult to stencil in gold or silver on soft materials; the color is apt to stiffen the fabric, to harden, and, in a short time, to fall off. But Señora Gallenga went to work with determination. Her husband is a professor in the University of Rome, and his knowledge

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THIS IS THE WAY THE COUTURIER

IMPROVES HIS SHINING HOUR

MODELS IMPORTED BY KURZMAN



ALL IS NOT GOLD THAT GLITTERS;

USUALLY IT IS AN EVENING GOWN

(Below) If a woman's conversation is just one quarter as scintillating as her new evening gown, then her reputation for brilliancy is made. This glittering affair is of fuchsia colored chiffon, embroidered with silver and gold beads. Fuchsia velvet girdles it, and below the fuchsia velvet bands on the skirt are flounces of sheer gold lace, like that in the sleeves (so-called by courtesy) and the vest. Despite all the flounces and bands and things, the skirt is slim and clinging; but that is Dœuillet's art. The back of the frock is shown in the left of the small sketches

(Below) Parisiennes are firm believers in letting their light shine before men, this season; evening gowns must improve every second of their shining hour. This Bourniche gown is mostly of pink and silver metal cloth. The metal cloth tunic flares at the sides, over two frills of silver lace, and it finishes in front in two points, weighted with tassels of crystal beads. The bodice shines with crystal bead embroidery, which trails off in points at the back, and crystal bead buckles adorn the shoulder straps. The front of all this can be seen in the right one of the small sketches





(Above) This is what happens when Bourniche is left alone with an unlimited amount of silver-embroidered yellow taffeta and silver-embroidered white net. The taffeta bodice is girdled with cloth of silver, held with a silver buckle; in back, the girdle is knotted, and weighted with crystal bead tassels—you can see what happens if you look at the small sketch in the middle. The skirt is a long slim net tunic over an even longer and slimmer net underskirt, and the sleeves are of net, banded with cloth of silver



TWO ACTRESSES OF PARIS FIND FITTING EXPRESSIONS FOR THEMSELVES BENEATH THE BRIMS OF LEWIS HATS



(Above) That the new Lewis turban must be worn over the bridge of the nose has not really lowered it in the eyes of Mlle. Darbelle. And the charm of its brief veil so blinded her that she could not see that it could not be looked on as a veil at all



(Above) The uplifted expression on Mlle. Darbelle's face is meant to suit the trimming of her turban, for even as a child the Parisienne learns that all the lines of oneself and one's costume must harmonize. Mlle. Darbelle has been lightening the heart of all Paris at the Ambassadeurs



The dashing brim dented to increase its bold backward sweep is always one of Lewis's best guesses, for its clear-cut line suits the severity of coiffure and of street costume which the Parisienne affects



(Left) Lo! the poor rabbit. From the vegetable gardens of Paris he came, was seen, and conquered, and now softens the otherwise too severe line of Mme. Zepelli's velvet beret



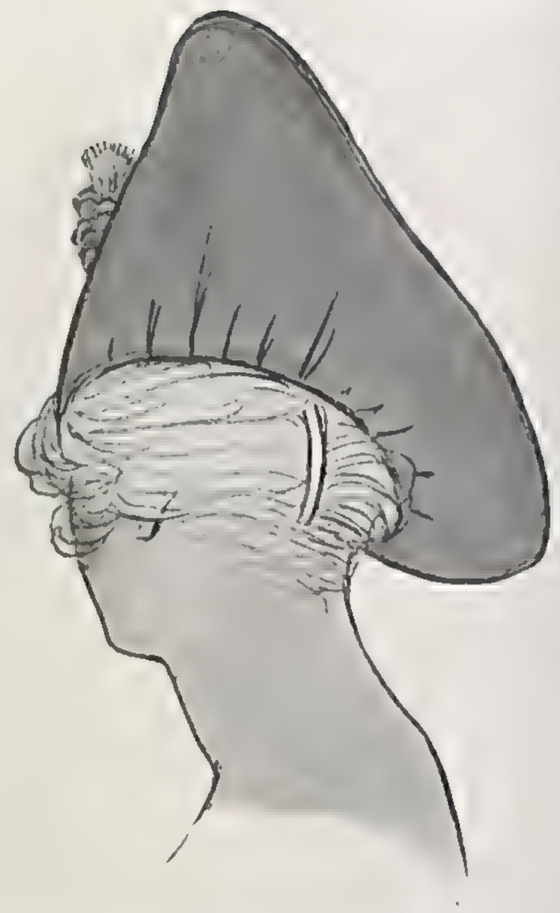
(Right) The hats of Lewis are wide wide hats—occasionally. Below the hat is seen the face of Mme. Zepelli, the face that has launched a thousand laughs at the Opéra Comique

Photographs by Henri Manuel

WHILE MAUPAS IS OCCUPIED WITH THE LATITUDE AND LONGITUDE OF FROCKS, JEANNE DUC DEVOTES HER ATTENTION TO THE HIGHER MATHEMATICS OF HATS



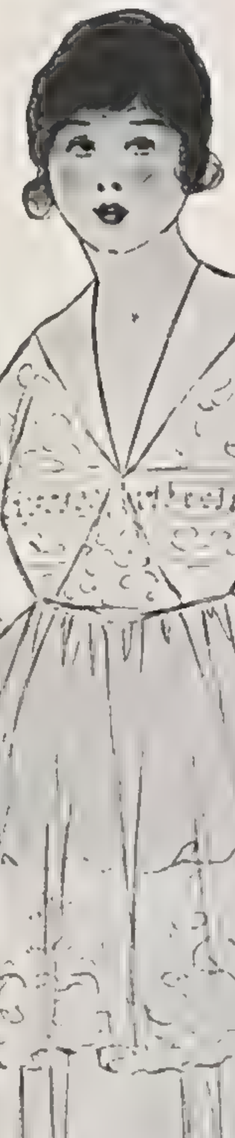
What better symbol could a new hat adopt than the apple which tempted Eve? Here it hangs, done in velvet, on a crown of white leather, embroidered in black silk and perforated. The dark blue felt brim turns away from temptation



The cocarde is dead, they say, but Jeanne Duc replies, "Long live the cocarde," and she pins one on this gray velvet hat. She was so occupied with the brim and its decoration that the hat appears to consist of nothing else







A few more inches of skirt, and she might have stepped out of her grandmother's portrait. The shortness permits 1916 to claim this frock of black velvet and taffeta with gold embroidery, despite such demureness as a white "point d'aiguille" collar

Be simple sweet maid and let who will be elaborate, is the motto of a red velours de laine frock, embroidered in gray. Its silhouette is straight enough to be moyen âge, and its under-blouse of gray tulle is plain enough to suggest the naive charm of a peasant costume

The little dots across the bodice are not the notes for the last Hawaiian waltz, they are a band of rhinestones, glimmering under the silver lace which trims this frock of lamé silk in opalescent tints. The rhinestone motif repeats itself at the edge of the half-long sleeves



Even he who has not quite been overcome at sight of the Bay of Naples, will at once succumb to the Bay of San Juan. The sea is a rich pansy purple burnished to copper by the sun, and against the sky the distant palm trunks gleam like pillars of silver. This is the view from the "haunted sentry box" atop the old wall

BY MOTOR THROUGH OUR WEST INDIES

In Porto Rico Is neither Heat nor Cold, Customs Duties nor Speed Limit, but Scenery to Rival the Riviera, and One of the Finest Highways in the World

By ISABEL KILLOUGH BONNER

EVERYBODY in the United States asks, the moment that Porto Rico is mentioned, "Isn't it frightfully hot there?" The very word "tropics" brings up pictures of men going about in pith helmets and linen suits and every one roasting in a climate as hot as that of India. They cannot believe that the maximum temperature is seventy-nine degrees, and that a record covering a period of ten years and taken at forty selected stations shows an average temperature of seventy-six degrees. Relief from the heat of midday is always found in the life-giving trade winds and in the comparatively low temperature at night.

Aided by such a climate, Porto Rico, with its wonderful roads and magnificent scenery, is the joy of the motorist. There are positively no *verboten* signs, and there is absolutely no speed limit save within the actual limits of towns and villages.

THE WAY TO THIS HEAVEN

The steamships of the New York and Porto Rico Line make a specialty of carrying automobiles, and accept them uncrated and ready to run; the only stipulation is that the gasoline must be drawn off from the tanks. Some of the vessels are large enough so that the machines may be run directly into the hold through a gangway, while in the smaller ships the cars are hoisted aboard by specially designed slings, and placed in the hold beneath the hatches. It is wise to insure the machine, however, for it is carried at the owner's risk.

Of the day on which we left New York, bent on motoring through Porto Rico, I can only say that it was the coldest, dreariest, sleetiest (English "nastiest") day I have ever seen. I shivered in my furs as I thought of those diaphanous organdies and filmy muslins which I had so blithely packed in my boxes. I looked out on the Goddess of Liberty and wondered how she stood it with naught for full dress save her one piece toga, and for *robe de nuit*, a "wet sheet and a flowing sea." During the third night out, however, there was a decided increase in temperature, and the following morning was like a morning in mid-June. This weather continued with a sea as blue as sapphire and as still as an inland lake until we landed at the quaint harbor of San Juan.

Even he who has not quite been overcome at sight of the Bay of Naples—even he at once succumbs to the Bay of San Juan. He who has seen the fair places of the earth from the Golden Horn to the Golden Gate, from Kiev to Rio, may bid them hush their boastings, for when the morning sunlight falls upon San Juan, the loveliest panorama of them all unfolds. The sea is a rich pansy purple, and the sun shines with a bewildering brilliance, making here another Côte d'Azur. Tall palm trunks gleam like pillars of burnished silver and their leaves shimmer like bronze. Through the vast splendors of azure light, amid a violet haze, are seen green Moorish arches running parallel with the shore, which give to it an unexpected oriental aspect.



In the left foreground is the Government House at San Juan; it has a throne room beneath the painted dome, and secret stairways; therefore it is called the Palace. On the far promontory, above a succession of terraces is the old Moorish fort, Casa Blanca, built in 1525 by the son of Ponce de León

COLOR TO MATCH TROPIC LIGHT

The eyes are dazzled with a riot of color. One house is a light apple green, its neighbor is salmon pink, the next a delicate blue, the next is gray and orange, or lilac and yellow, or pink, or violet, the next a chocolate brown, the next a true Cubist yellow,—all shimmering and quivering in the bright air. The brilliant light of the tropics suggests color and demands it. It can not be too profuse or too gorgeous in such a glowing atmosphere. Seen through this warm and palpitating light outlines soften



So massive are the old walls of the ancient Spanish forts of Porto Rico, that the guns of American cruisers did little damage more than to dent them



(Above) The adobe houses which dot the island roads hang over the steep hillsides in a riot of color,—lilac, salmon, Cubist yellow, azure; the roofs are thatched with palm fronds

and waver, and colors are smoothed and blended until one seems to be living in a picture and breathing liquid sunshine. It is all so unreal and so scenic that one has constantly the feeling, "Presently the curtain will go down and we shall all go home!"

NO CUSTOMS, FEW TIPS

There are no vexatious customs at San Juan to mar the pleasure of going ashore, and the tips expected are very light in comparison with those given on transatlantic steamers. One goes straight from the dock to the Marina, which swarms with boatmen, deck-hands, idlers, and expectant friends. In San Juan, all roads lead to the Plaza Principal, the open square ornamented with trees and flowers which is found in all Spanish cities. Roble trees drop their dainty pale pink blossoms on the cement pavement, and on the four sides of the Plaza are shops, bazaars, cafés, and public buildings. This plaza is the rallying point for tourists. Semi-weekly concerts are given here by the regimental bands, and for these occasions row upon row of rocking chairs are rented.

In the City Hall with its twin towers the Mayor and the members of the city council have their quarters, and in the *Intendencia* Building are housed several branches of the insular government. Opposite the Intendencia is the *Disputación Provincial*, used for a number of years by the departments of the Spanish government. It is now occupied by the Legislative Assembly, composed of the Executive Council and the

(*Continued on page 108*)



There is nothing American about this grim Moorish fortress of San Cristobal at San Juan, except the Stars and Stripes. These were first raised over San Juan in 1898. This fortress is one of many, in places thirty feet thick, as the detail at the upper right shows



To see Porto Rico at its best one should go in carnival time when the black-haired liquid-eyed señoritas are in holiday mood and dress. It has been said (by a man) that the laughter of the Porto Rican woman is the most delicious thing in the world



Porto Rico is an opal of many colors set in a sapphire sea. It is mountainous, and in many places is walled high above the waters with gray thick walls as if it were a huge fortress. A military road winds through it, a highway built by the Spaniards four hundred years ago and still one of the finest roads in the world

AS SEEN *by* HIM

If Our Soldier Men Fail to Come Back to be Carpet Knights, Then the Mountain Must Go to Mahomet, and Texas May Outrival Palm Beach as a Winter Resort

AS WE sit in our orchestra stalls, listening to the prelude played by the autumn winds and waiting for the curtain to rise and the winter play to begin, we are wondering whether the old precept about there being nothing new under the sun will again prove its truth, as wise sayings of our ancestors often do, and that the drama, comedy, tragedy, or what you will, will be only a variation of that of former years. And then—the curtain of the new season rises first on that exquisite play of perfection, "Pierrot the Prodigal." Something new ("grotesquely rare" one newspaper aptly said) has appeared upon the New York stage—beauty. I won't attempt to tell you about it. As one reviewer said, if you don't go to see it you are quite, quite mad. It is indeed a promising curtain-raiser for the new season.

WILL TEXAS RIVAL PALM BEACH?

I am not anticipating an exceedingly gay winter; that is, a winter in which there will be many spectacular entertainments. For one thing, I think we feel it to be not in the best of taste at present to make too lavish a display. Then too, our men are many of them still on the border. But most important, people are coming into town later every year, and we are not going to be in the whirl really until December, so that our season this year will be short.

I have a fancy that as our men are relieved from duty on the border there will be a military spirit diffused in all our amusements. I am sure that after their experience of real camp life they will not care to settle quietly down as carpet knights. If sufficient numbers of them are kept on the border until after Christmas, we shall have a new place to go for the winter. Texas will outrival Palm Beach, and we shall flock thither, the government permitting, for a January jaunt. Those who do go, should remember to provide against the northers which sweep Texas. One day when I was in San Antonio, the temperature was summer heat in the morning, raining and muggy; but before night the muddy streets were vast sheets of ice.

Like the rest of the world, I have come into town to open my rooms and I am here for a part of the week, but like others I pass most of my time in the country. I have found that it is easier and better to identify myself with it, becoming a certain factor in rural affairs. Nowadays, we take an interest in local politics and register and vote at the village polls. On election day, we have the usual pony races and house-parties, but we always attend to our political duties first. It is the fashion now, and a good fashion too, to take an active interest in the affairs of the nation. But this tendency to prolong the countryside season and shorten the winter one—what does it portend? What is it doing to our winter season?

THOUGHTS ON THE DÉBUTANTE AFFAIRS

Of course there are the débutantes, and those who have daughters to bring out are considering this serious subject. But there will be less of these affairs because so many débutantes have been brought out at Newport. For myself, I think this idea excellent, especially if one has a beautiful summer or country home. Those affairs given this last season at Newport were charming teas and receptions of quiet good taste. They marked an entire curtailment of the extravagant, barbaric, continuous performances of some seasons ago. Indeed, my only complaint of these affairs in these days is that they must, they must, they must be followed by dancing. At one Newport ball there were two orchestras (one of these Hawaiian, of course,) which played until morning, when there was served the usual second supper, or breakfast.

Yet, indeed, this ball—of course everyone has read about it—was a model of its kind. It was a midsummer festival for the younger daughter of the house, and to it were bidden all friends. Older people were asked also, and there was bridge for those to whom bridge is an occupation. Of course these débuts differ slightly—very slightly. For instance, I notice that the rather provincial but charming custom of sending bouquets to the débutante has to some extent come to life again. At one affair the débutante received alone with her mother, and these tributes from admirers were enough to form a floral background. Again another début was given at a club (perfectly permissible at Newport), and there were various toothsome dishes at supper, specialties of the chef of the place. I like that. In New York we are too inclined to be cut and dried. No one exercises a new idea. We go on eating the same dinners and suppers and scarcely vary the decorations, year after year; the substitution of a new salad is an innovation which almost creates a revolution.

Of course, the majority of New York débutantes will make their bow at the dancing assemblies to which their fond parents have subscribed. A few will have teas, and there is a rumor of one great ball to be given in a magnificent new house for the daughter of a notable family. Last winter, there were a series of small dances and several of them in an evening, and one went on from one to another. I suppose this will be as before. And simplicity, if I may use the trite term, will be the key-note of the year—an "elegant" simplicity. Though we are not lavish under present conditions, there is no reason to hang our harps upon the willows and mourn.



OUR LATEST REVERSION TO TYPE

Speaking of original ideas, they tell me that this winter the prevailing color in decoration will be pink—pink roses, pink flowers of all kinds. It is a novel idea, to be sure. And the pink is to harmonize with the grays we are at present so fond of. That is a novel idea, too. But pardon me for my sarcasm. Any harmony is a relief from the extreme Chinese effects and the bizarre white and black of Paris before the war. We like these things occasionally, but we do not want to live with them.

Indeed, we seem to be coming again into a Victorian age. Do you remember the odd woodcuts in the old English editions of Thackeray, many of them penciled by the author himself? How fashions repeat themselves! I am sure that we would fit in excellently well in the panorama of the famous year after Waterloo when the Rawdon Crawleys were doing Paris.

This is more true of women's fashions than of men's. Of course men's dressing is too conservative to change to suit a return of Victorianism. Well-dressed men will not wear the freak affairs that one sees displayed here and there and everywhere. The shopkeepers can not make them go, and I am glad of it. The English are wonderful in their calmness, only equaled by the French; whatever drafts may have been made upon the trades, tailoring goes on just the same as before the war. Twice a year, my English tailor sends over his man, and I select what I want and the clothes when made are sent me by parcel post, the duty being collected from me by the post office. I do the same for some of my haberdashery, although I divide my allegiance, patronizing my New York tailor and the best of our shops over here for ties and shirts and other things, and receiving a consignment of ties and handkerchiefs from Paris.

LONG LIVE THE PARCEL POST

And right here is where the parcel post system has saved my life, time, and money. The tailors come over either for one's measure in case one may have altered a bit in shape (alas! it is either that or Plattsburg), go to the larger cities, and notify one in advance of the date of their visits. There is nothing new in this. It has been going on ever since my father's day; but with the advent of the parcel post, it has been made so much easier. I can remember when men would ask me if I would mind bringing them over from London a suit or so from their tailor's, or ties or shirts or something of that kind which they had ordered. It always meant, unless I was disobliging, that I took the responsibility of the customs. I shall never forget how vexed I was once when I consented to receive an enormous trunk shipped to me at Havre and for the contents of which I advanced the duty at New York; frankly, I had quite a time in being reimbursed. On another occasion I was asked if I would not bring over from Paris "a few pairs of boots and shoes" for some fair friends. I received at my hotel twenty-eight pairs of these, and having no place in my trunks to put them I packed them in a box. Then a disagreeable and stupid customs-house collector would not believe—though I am sure that I did not look the part—that I was not a Fifth Avenue bootmaker trying to smuggle in women's shoes. What explanation could I offer? But now when friends ask one to bring in anything, they can be referred to the parcel post.



MISS LUCILE POLK CARTER

Miss Carter made her début at Newport, early in August, at a dinner dance given by her mother, Mrs. George Brooke of Philadelphia. This portrait of Miss Carter, which was painted by Charles Drake, has just been finished and will be exhibited next winter in Philadelphia. Miss Carter is posed against a golden brown background, wearing a gray hat and a gray gown trimmed with gray marabou

IN PRAISE OF PHARISEES

To-day the Pharisees Would Have Been Pillars of Conservative Society, Loyally Venerating Things as They Have Been, and Their Love for Greetings in the Market-Place Would Doubtless Have Elected Them to Congress

DE QUINCEY took up the case of Judas Iscariot, and he made for the betrayer at least a specious excuse, but nobody has appeared as counsel for the Pharisees. Indeed, although Judas is an object of traditional loathing, no modern class of persons has been invidiously named for him, while the word "Pharisee" is as significant now as it was 1900 years ago; though in the so-called Pharisees of to-day are preserved only the ugliest characteristics of the ancient Jewish sect. Unlike the Sadducees, they believed in the immortality of the human soul, and their stiffness about the letter of the Mosaic law may well have been the manifestation of a reforming zeal in a time of lax observance. Almost every state in the Union has more or less severe penal laws intended to enforce the public observance of the Christian equivalent of the Jewish Sabbath. Massachusetts makes it a punishable offense to work in one's garden on Sunday, and, not only in that virtuous commonwealth, but in several others, all persons are forbidden to play baseball on the first day of the week. Should the ancient Pharisees come to life, they would be much at home in many a state of the Union.

THUS, strangely enough, the sect denounced in the New Testament as "hypocrites" has furnished principles of legislation to a large part of the modern world. Furthermore, millions of respectable people, poor and rich, urban and rural, people who think of the ancient Pharisees with conventional horror, have exactly their deep veneration for established regulations, religious and social. The village housewife who strictly maintains her inherited traditions as to the observance of Monday's ablutionary duties, Thursday's sweeping, and the semi-annual house-cleaning field days, must be recognized as a true daughter of the Pharisees. His rallying cry was ever the customs of the fathers. In our life of to-day, the Pharisee would have been the stoutest defender of what most Americans now hold dear. In this particular hour he would have loathed a hyphen as "un-American," and would have appealed to George Washington's denunciation of "entangling alliances" as the very gospel of international relations.

ANY observer knows that these characteristics of the Pharisee are steadily reproduced among solid Americans, but there is yet another matter, commonly held as a reproach to the sect, which may well have been the authentic mark of the Pharisees' human quality. They "loved greetings in the market place," and perhaps most of us think of them as walking haughtily through the humble traffickers of Jerusalem, scarce acknowledging with high head and severe eye the respectful salutations of less-distinguished citizens. Who is there among us, however, that does not love greetings in the market-place? What gives a man so much the delightful sense of "belonging" as the friendly salutations of old and young while he walks the village streets or makes his purchases in one of those delightful open-air markets which still survive in some American cities? He that has returned home, let us say, to the socially semi-tropical region anywhere below Mason and Dixon's Line after a long exile in the unmistakably temperate zone of latitudes farther north, knows how sweet to the soul may be these greetings in the market-place, beloved of the Pharisees. Perhaps the returned native, knowing his own unworthiness, can not easily accept as sincere those friendly words from old and young, rich and poor, black and white. His scepticism vanishes, however, when coupled with the welcome to himself come kindly expressions of affection for his vanished forebears. Then, indeed, has the returned exile the sense of once more "belonging," in the delicious consciousness of having a place in the world, an ascertained niche, whence none can oust him into the cold indifference of an alien land. Yes, whatever the faults of the Pharisees, however much they have overrated the importance of anise, and mint, and cumin, they must have been better than their traditional reputation, for did they not humanly love that pleasantest of all social manifestations, "greetings in the market-place!"



A LANDMARK *of* LITERARY LONDON, PAST *and* PRESENT



There is a monumental quality about this house which once was Byron's, with its spacious high-ceiled rooms and fine carving, which lends itself to a sumptuous and dignified furnishing. Even the boudoir is a stately room, and its decoration carries out an admirably arranged color scheme of gold and yellow. The walls are a luminous gold painted with exotic birds and foliage, the draperies are orange, and the woodwork is a softly contrasting green. An unusual note is the great flat cushion placed directly before the fireplace



During his brief married life, this house in Piccadilly was the home of Byron, and the library, which is in brown, was the poet's work room. It still guards his portrait inset in the paneling above the mantel. In this house, which is now the residence of the Baron and Baroness d'Erlanger, the "three worlds" of society, literature, and art meet on common ground



The Chinese room offers a surprise to even the most sophisticated student of decoration, for the walls are a dull oyster white and the woodwork is painted Chinese vermilion, while the furniture is in Chinese red lacquer upholstered in oyster white silk or in fabrics patterned in gold and black. All the details of this room accord with the eastern scheme

Photographs by H. N. King

The drawing-room in the residence of Baron d'Erlanger is one of the largest in London. The neutral cream-gray of the walls affords excellent background for the tapestries and screens which give the room its color, and the architectural divisions which create an illusion of three connecting rooms make it admirably adapted for the large entertainments given there. The Baron Emile Beaumont d'Erlanger is of French birth and is a naturalized British subject; the Baroness d'Erlanger is a daughter of the Marquis de Rochegude



To one end of the drawing-room, the effect of a separate apartment is given by a wise use of screens and by the introduction of different colors in the upholstery. A piano and other musical instruments occupy this space, and throughout the season appreciative audiences gather here to listen to the music of many notable musicians, both amateur and professional

The dining-room, paneled from floor to ceiling, is painted a soft pale green; the delicately ornate ceiling is in ivory and gold; and the plain carpet is of apricot velvet. The definite color note in the room is mauve, which is doubly effective by reason of its sparing use in chair seats and light shades only. The hangings at the windows are of green satin



In concrete, Gill sees a medium for the expression of his purpose to build with sincerity and simplicity, for stability and usefulness. Though this house built at Hollywood, California for Mr. Walter Luther Dodge is yet too new to have fulfilled the architect's intention, it makes clear his plan of making nature full partner in his work, and shows the harmony between house and grounds which results from such a plan

A MODERNIST IN ARCHITECTURE

Solicitous for Our Descendants Rather Than for Our Ancestors, a California Architect Replaces Outworn Traditions by a Frank Consideration of the Needs of To-day

NEW conditions and new materials form a just basis for deviation from the accepted forms in architecture, and much that is unusual is to be found in the work of Irving J. Gill, a California architect, who, disregarding dead traditions, has fixed his attention upon the newest building material, concrete, and upon the practical requirements of modern living conditions. In the examples of his work which are shown on these pages may be seen the beauty which is attained when mere ornament is eliminated and the aim of the architect is excellence of craftsmanship and the perfect suitability of each part of a house to its proper use.

Mr. Gill has done and been all those things which he deplores and decries. In that post-Columbian period when it was decided that America must forswear the crudities of her youth as she had forsworn, unhappily, certain graces of her infancy, and become consciously and determinedly "artistic," Mr. Gill, like many another architect, became a shameless imitator. Like the others he built near-Greek schoolhouses for little American girls and boys, near-Gothic churches for non-ritualistic Methodists and Baptists, houses with a dash of Swiss or English or Black Forest or other foreign flavor for plain every-day American citizens.

So well did he succeed in this, that a famous landscape architect took him to Newport to build for him a house on a point of rock jutting into the bay. He also built a house for Mr. William Hunter at Sunnyside Farm, for Mr. Louis B. McCagg at Bar Harbor, for the Misses Mason, for Mr. Louis Butler, and for many others besides these.

HIS UNENLIGHTENED YOUTH

Hailed as an apostle of "artistic" architecture, Gill then went in for unique combinations of shingle and cobbles, for box-bean ceilings and low-pitched overhanging roofs. He went the limit of the ulta-foolishness born of a determination to be artistic or die in the attempt, and he did it all with a certain grace and with success.

Quite at the height of his Newport popularity, with all the commissions any young architect could desire, this architect experienced a complete revulsion of feeling. He paused to ask himself for what reason he was continuing to go on and on with the refining of details which were in themselves wholly useless and void of meaning. It seemed, all at once, a senseless waste of energy, this elaborating of caps and moldings and door panels, this polishing of machine-turned newels and jig-saw ornament that served no purpose but dust-catching. Beyond question, he decided, the twentieth century must have a word to say for itself in architecture. America with its new and great needs can not remain forever inarticulate save as it babbles unintelligently the strange jargon of its elders among the nations.





(Oval above) Undistracted by meaningless ornament about this terrace, the eye may delight in perfection of proportion and of surface, for here plastering is little less than an art

The walls which surround the gardens of the Dodge house are of a soft rose tone, like the house itself, and set in a recess beneath the pergola is a wall fountain in bright mosaic

PUTTING AWAY "ARTISTIC" THINGS

So in the midst of his success at Newport, this artist dropped his work and went back to California and built for himself a house designed to express something of a new purpose. He built it quite near to one built in the manner that had won him his vogue. The first one had hand-patted plaster, beamed ceilings, fractables, and other effects deemed the height of art. The new one was monastic in its simplicity. Concrete was just coming into use, and Gill saw in it a medium for the expression of his purpose—a purpose dominated by simplicity and sincerity.

He began a ruthless elimination of all features that had come to seem useless. He left off picture-moldings, chair-rails, baseboards. He had to use wood door and window frames, but these he made absolutely plain, without molding or beading. Gradually he reduced them in thickness, then sunk them flush with the plaster. And when he had reached this limit, by common consent and his own confession, a Gill interior was about as ugly as anything could be. This was because he had brought himself and others face to face with an ugly truth,—that building had become in the course of a century a cheap trade. It was no longer a craft.

His aim was to remedy this condition, and to accomplish it he became builder as well as architect. He selected his workmen carefully



Walled gardens, delightful in their privacy, give an old-world air to the houses of this ultra-modern architect, and the soft tones which he gives to the plaster are an unending joy to the eye



The fine old oak at the garden side of the home of Mrs. Paul Miltimore at South Pasadena illustrates the skill with which this architect makes trees and vines fill a special niche in his general scheme



One may try to trace a likeness of his style to that of the Pueblo Indians, the Persians, the Algerians—to somebody, somewhere, but in the end one finds it more unlike than like to any previous style. Magnificent use of the palm tree as a detail is made in the home of Mr. H. H. Timken, San Diego

and dogged them ceaselessly until he made them put something beside eight or ten hours a day into their work. Then he himself designed a steel door and window frame that would perform the structural function of the old wood frames and thus eliminate a feature that had become a mere irritation; this was frankly a compromise—to his clients with their memory of what had been, to himself with his vision of what was to be. A hard smooth plaster that would neither chip at a glance nor crumble at a touch, was adopted, and the plasterers were urged to a perfection of their work that stops little short of art.

NOT BY HAND-WORK ALONE

The placing and groupings of windows were reconsidered and plans worked out that gave them a new significance. Doors were reduced to sheer slabs of beautiful wood, hand-finished and swung on invisible hinges. For a time, stairways were banished from their dominant place in the hall; later they were brought forth again, but only on condition that they must dominate the hall by an intrinsic merit, not from a mere habit of thought. This merit may lie in the hand-wrought, hand-polished spindles of specially designed balustrades or, as in the case of one of his most recent houses, the success may be founded on what seems an utter contradiction of the architect's principles—a machine product.

This architect shows himself a modern among moderns in that he seeks not to belittle but to glorify this age of machinery. He scorns the use of machine-made tile, of machine-turned grill or newel, of machine-stamped cornices, for they are a cheap imitation of something done better by hand. But he delights in a mahogany veneer that has been brought to absolute perfection by machinery. In some of his houses he has used for library or billiard room a mahogany veneered paneling which spreads around the room seamless, guiltless of cap or molding that might distract attention from the perfect joining and finish, with no cracks or creases where dust may lodge and elude detection. His finest example of this work is in a hall which is paneled from floor to ceiling and on the stair landing to the ceiling of the second floor. It is impossible to detect a seam, and the effect is rather of something laid on in plastic state. A buttress newel rises sheer and capless, and the balusters and rail of the balustrade on the upper landing are square-cornered. It is a triumph of machinery and wholly out of range of competition by handicraft.

PERFECTION OF THE ESSENTIAL

By leaving off useless ornament Gill has been led to see defects in proportions and so has given more and more attention to proportion, to the harmony of a house and its surroundings, to the perfection of those details which are really essential. The mail-box, the outside doorway of a refrigerator, the kitchen sink, the butler's pantry, the servants' quarters, all come in for the same care as the drawing-room mantel, a window box, or the front door.

(*Continued on page 122*)



Not a Roman, a Spanish, or a Moorish arch, is this, but a Gill arch,—a simple curve of beautiful proportion, ideal for a vista. This arch forms the entrance to a group of cottages at Sierra Madre, a mountain suburb of Los Angeles



The stairway which dominates the hall by virtue of inherent merit is exemplified in the handsome mahogany stairway at the home of Mrs. Mary Banning at Los Angeles. Baseboards and door frames are seen to be eliminated here

THE GRAND OLD MAN OF FRANCE

Despite Age and War, Rodin's Unconquerable Vigor Asserts Itself in Sculpture, nor Does He Fail of Enthusiastic Interest in His Pupils

By MARGARET ALICE FRIEND

THOUGH the shadow of the war somewhat obscured it, an art event of considerable importance took place in Paris last spring, when the great French sculptor, Auguste Rodin, and the French Government reached a final agreement as to the gift to the nation of his extensive art collection. This collection includes not only many of the finest works of the great sculptor but many rare antiques, and its estimated value is about a million dollars.

For some years past Rodin has held by permission of the French Government, but without formal agreement the privilege of using as his Paris studio a pavilion of the eighteenth-century Hôtel Biron, near the Hôtel des Invalides. This hôtel, which was once the residence of the Biron family, was later made a part of the convent of the Sacred Heart. Under the law dissolving the religious orders of France, this convent was confiscated by the French Government and nearly all of it except the pavilion has been destroyed.

According to the agreement completed last spring Rodin, who is now over seventy-five years old, has the right to occupy his rooms in the Hôtel Biron for the next twenty-five years. At the end of that time, the Government may, if it so desires, remove to some other museum the extensive collection which he has presented to the nation. Thus Rodin has his wish and will continue to work in the studio which has become so closely associated with his name, and to teach there the sculptors who are to follow him. Great artists, it has been said, seldom have noteworthy pupils, but Rodin is an exception to all rules.

Among the artists of a younger generation who prove the inspiration of Rodin's criticism and instruction is the French sculptor, Madame Jeanne Bardey. Mme. Bardey passed her early life in the city of Lyons, where she was born, and there became the wife of a distinguished professor of l'Ecole des Arts Decoratifs. For several years she led the usual life of a fashionable woman, but her keen intellect reached out for other interests, and after her only child, a daughter, had left her to attend a convent school, she threw herself ardently into the study of art. Her first achievements were so marked by a strong personality that they attracted serious attention from critics, and she felt the need of a wider field for her work.

THE MEETING WITH RODIN

Soon after settling in Paris, and quite by happy chance, Mme. Bardey met the great sculptor, Rodin. Profiting by opportunity, she eagerly submitted her work to his criticism. He was immediately and strongly impressed by the unusual promise revealed in her sketches,—for her work was then almost entirely pencil drawing. Since that time, it has been her privilege to work constantly under Rodin's counsel, criticisms, and suggestions. Naturally, with such a spur, she has advanced rapidly in her art; she has gone far, but she has by no means reached the goal she has set.

Madame Bardey has, says Rodin, the unusual faculty of "seeing—a faculty with which one must be born. It can not be given." From drawing, painting, and engraving, she has reached the plastic art of sculpture, which is now her main interest. What is evident does not interest her; what is hidden beneath, she strives to bring to the surface; under the mask of the features she seeks the soul of the sitter.

Though in no wise literary, she is above all psychological; her method of work is that of a writer; she takes countless notes, but these notes are in the form of lines,—the curve of a shoulder, a finger, an eye or an ear, or the movement of a hand, and all is done with the precision of a mathematician. A suppression of all unessential details is the result.

MAKING AN ARTIST

An exceptionally well-balanced nervous system enabled Mme. Bardey to go daily, at one period of her progression, to the great Paris asylum, the Salpêtrière, to study and draw the faces of the demented inmates. The subtle changes of expression that madness imprints interested her deeply. This study she pursued with the coolness of an alienist and the sketches she made then are accurate records. These people she says "are nearly like the sane." It is this "nearly" that she has made evident by the deviation of a few lines.

It is natural that Madame Bardey's work should recall that of Rodin, but she does not copy him. Essentially they differ. With the ancients, the alchemists, doctors, and other learned men of the middle ages, Rodin shares the half-scientific, half-mystical belief that in the human body are synthesized the essential forms and types of nature, few in number, but of infinite variety, and among these mysterious relations he searches for and finds meanings. He studies a sitter till a pose is struck that suggests to him something in nature, a river, a mountain, a flower, an animal, or the rythm of the earth or sea; then quickly, with his magic touch, he fixes the likeness.

As one would expect from the purity of line which is so clearly shown in her drawings, Mme. Bardey when first she turned to painting and modeling expressed herself with boldness—even violence. Among her early works are paintings so high in key they astonish by the primitive character of the rough outlines and crude colors that compose them. One of her most famous statues, "La jeune femme nue accoudée", is considered by the great critic Camille Mauclair, to entitle Madame Bardey to a place among the leading technicians of our time, though she has undoubtedly not yet reached the height of her accomplishment.

All the work of this artist is executed with the rigourous soberness that marks her peculiar temperament, in which sensibility is constantly controlled by logic. After the strained posings of recent years, the display of avowed ignorance of drawing, the use of unnatural colors, the ephemeral theories, and pretended skill, all so common among artists in recent years, it is pleasant to turn to one who, regardless of fame, earnestly seeks the truth. Though she sells much of her work, she scarcely ever exhibits. She has recently been invited to exhibit in America, however, and it is quite possible she may do so in the near future.



A fine old face which shows no lessening of its keenness is that of Rodin in this latest of his photographs. Mme. Bardey and Mlle. Bardey are seated at the left

(Left) The title of the "grand old man" of France belongs assuredly to Auguste Rodin. As such he is portrayed in this unfinished bust by Mme. Bardey

In the center stands Rodin himself working on a bust of Mme. Bardey's daughter, Henriette, who stands near, dressed in a veritable Louis XV costume. Mlle. Bardey is already an art student of great promise. At the left of the photograph is Mme. Bardey, working at a bust of Rodin

SMART FASHIONS *for* LIMITED INCOMES

No Other Single Costume Fills So Many Needs as the Tailored Suit; in Its Impeccability Is True Economy

Note.—On this page and on the seven pages following are shown costumes specially selected to meet the needs of women of limited incomes. As "limited income" is a relative term, Vogue has selected definite limits and in these pages has had in view the needs of women who must meet the requirements of a smart wardrobe on from $500 to $1500 a year. Vogue will be glad to supply on request the prices and the names of the shops from which the articles shown on these pages may be obtained, or the Vogue Shopping Service will buy them on request without extra charge



Whether a woman shops, travels, lunches, or sips tea, she may do so with entire assurance of sartorial correctness if she wears an irreproachable tailored costume

son seal its cost is $75. The coat is in three-quarters-length, and its slightfulness is shirred into the waist-line; the skirt is plain, straight, and semi-full. The tailoring is of excellent quality.

At the upper left on this page is a well-tailored model on long straight lines and with a decided waist-line. It is made in broadcloth, gloveskin, or velours, in almost any shade and in black and lined with printed pussy willow silk. The coat is in three-quarters-length and flares from the waist; it buttons from waist to neck with buttons of the material or of horn. The skirt is semi-full, shirred from the narrow belt at the waist, and hangs soft and straight. A first class tailor will make this suit to one's measure for $75; with collar and cuffs of flying squirrel, the price is $85.

A typical tailored model of this season appears at the upper right on this page. This may be had in various materials, English cheviot, tweed, gabardine, or broadcloth, lined with a fine quality of pussy willow silk to match the color of the material selected. The convertible collar fastens with two loop buttons at the front; these and the fastening at the belt are the only fastenings on the coat, which is in three-quarters-length, hangs straight, and is belted at the waist with a narrow belt which buckles in front. The triangular pockets are outlined with rows of silk stitching, and trimmed with buttons of the material. The skirt is circular and falls in soft flares. This suit will will be made to measure for $75, and its tailoring is of the best.

The hat shown with this model is from one of the most exclusive of the small shops. It is a sailor shape of beige velvet, without trimming of any sort. One of the new open-mesh veils, in beige embroidered in the center and at the edge with deep tan wool, entirely covers the hat; hat and veil, in color or black are $15.



With a tailored suit which follows the rule of "the plainer the smarter," one may with great success wear one of the season's untrimmed hats with a wool-embroidered veil

The suit at the lower right would be very pretty made of velours de laine, broadcloth, or gloveskin, in one of the new dark tones. The patch pockets are built in unusual fashion in two sections, an effect also carried out on the skirt. A narrow belt buttons each side of the front. The suit is lined with a printed silk and it may be made to measure for $75. With taupe fox it is $90. The hat is one of the smartest and newest shapes from a well-known French house. It is absolutely untrimmed, but it is of the finest quality of panne velvet cleverly draped into a high turban. In black or a color it is $15. At the lower right is a frock of navy blue serge and light gray Georgette crêpe, with rows of navy blue and gray wool stitching and a three-section gray collar; it is $35. The hat is a drooping sailor of navy blue hatter's plush. The top of the crown is just a bit wider than the base, and is tied with blue grosgrain ribbon. This hat in any color is $15.

WHEN a very smart woman with the very limited income of forty dollars a month for a dress allowance was asked what she considered the very first article of wearing apparel when deciding the new season's wardrobe, she answered, "A really good tailored suit." And her example is an excellent one to follow. There is no single article in the wardrobe that is more important than a smart tailored suit, especially for town wear.

Shown on this page are suits that in every way are authentic examples of what a smart suit of this season should be. The model at the bottom of the page in the middle is especially suitable for a woman of medium figure. Of gloveskin, velours cloth plain or checked, or of broadcloth, in a fine quality and lined with a soft printed silk to match the material, this suit may be made to measure in any of the new shades for $65; with a collar of Hud-



For the schoolgirl and the college undergraduate such simple frocks as this are indispensable; blue serge and gray Georgette crêpe are an excellent combination



For the woman of medium figure to whom slenderness appears a boon, there are suits on such lines as this, conservative of cut and quite without trimming



Youth and slimness are well arrayed in this costume with far-reaching pockets and expansive collar and cuffs of fur; the hat is a cleverly draped turban

THE DAY'S BALANCE OF MODES AND MEANS

The First Requisite of All Is That the Wardrobe within Limits Shall Not Be a Wardrobe without Distinction



A velvet suit offers this advantage, that it provides an elaborate costume by the mere virtue of its material and makes no additional demands for costly trimmings to trouble those whose fate is to count the cost



(*Above*) *Embroidery in heavy silk thread is a feature of many of the season's smartest frocks; when of such simple design as this, it adds the touch of distinction without too perceptible increase in price*



(*Above*) *Throughout the autumn days, the afternoon frock which is worn with furs and a becoming hat affords for luncheon or afternoon tea a costume which is happily distinguished out of all proportion to its cost*



Every "grande maison" in Paris featured the one-piece frock, and every wardrobe—whatever its means—must possess one. As to material, the choice is endless, but serge is the first friend of a limited purse



This costume is of that amiable variety known as the all-day costume, and its very name states its qualification for the wardrobe within limits. The coat, it is apparent, may serve with other frocks besides its own, the one at the left



ON this page are shown unusual and distinctive costumes for daytime wear, which attain their distinction without overleaping the bounds set by moderate means. At the bottom of the page is an all-day costume of unusual richness. The cape coat is of Burgundy burella cloth and has a large collar and deep cuffs of taupe flying squirrel. Under this is worn a simple frock, the top of which is of ivory Georgette crêpe, while the bottom part of the skirt is of Burgundy burella cloth. The neck, sleeves, belt, and pockets are beautifully embroidered in light tan silk thread. This costume may also be had in velvet, bolivia cloth, or kitten's ear cloth in various color combinations, made to order. The hat is of black panne velvet and the crown is surrounded with a band of black ostrich strands. A band of strands of gold braid encircles the crown.

At the top of this page, the second from the right, is sketched a simple afternoon frock which may be made up in jersey cloth, gabardine, or velvet embroidered in silk or silver thread. The narrow embroidered belt crosses in the back and is finished at the front with embroidered ornaments and tassels. The hat is a demi-tam shape of black velvet encircled with a band of black grosgrain ribbon with a bow at the side back and one at the side front. This costume and that at the bottom of the page are from Frances Clyne, Inc.

The frock of navy blue serge with collar and cuffs of flesh colored satin, sketched at the upper right on this page, features long slender lines, and the front is made in one piece from collar to hem. At the sides the fulness is confined under a narrow belt which fastens at the back. The frock fastens at the back with buttons of the material. The tie is of black satin, finished with black silk tassels and beautifully embroidered in colored silk and beads. The cuffs are straight and deep, faced with flesh colored satin, and rolled back over the wrist.

A smart frock of navy blue serge or gabardine is sketched at the top of this page, the second from the left. The bodice is simple and rather tight fitting. The large shawl collar in three sections may be of flesh colored satin or of batiste and is self bound on the edges. The pointed yoke on the plaited skirt is embroidered in a simple design with black silk thread. The narrow belt is finished with embroidery and fringed ends of black silk.

At the upper left on this page is a dress designed after a Chinese costume. This coat dress is of prunelle chiffon velvet. The skirt hangs straight and plain and is slightly shirred at the waist. The coat is self bound on the edge of the sleeves, at the neck, and at the front opening. The wide Chinese sleeves are lined with flesh colored satin to the elbow. The only other accent of color in this monotone dress is the beaded sash at the waist. This sash is a wonderful creation of colored beads or gold and silver beads, as one desires. This costume, that at its right, and that at the extreme upper right of the page are from Jane Blaney.

TWO OPPOSING FACTIONS, THE SMART HAT AND THE LIMITED INCOME, ARE HERE RECONCILED TO EACH OTHER



In spite of botany, a rose grows here on a mushroom shape. The material is sapphire blue velvet, which is shirred over cords encircling the crown; and the result is a hat of fashionable height, guaranteed to make the plainest afternoon smart, and the most limited income modish





The touch that makes a tailored suit smart is often the hat. This is the hat. It has a stiff brim and a soft crown, which flares out with all the abandon of the Winged Victory. The modish glint of trimming is provided for by an ornament of cut steel beads. The hat is black velvet



When the afternoon requires semi-dress, the smart woman wears a turban such as this. The foundation is black velvet, and the crown is of robin's egg blue felt. The black aigret is finished with a cocarde of black plaited grosgrain ribbon

(At the top of the page, center) The smart and the youthful are achieved by the woman who wears this hat of terra cotta velvet. Flat shaded feathers add to the charm of the brim. A bronze ribbon ties in front in as flat a bow as possible

(Above) The points about this Lewis hat of platinum gray velvet are simply the result of fastening the crown in two places at the back. This hat and the one above it are from the Florence Hat Shop; the others from Louise Sheppard



The severe requirements of tailored suits are met by this large sailor shape of Burgundy colored velvet, which turns up slightly at the right side in front. The ornament resembling a pinwheel is a cocarde of Burgundy ribbon edged with gold braid

SMART COATS CONTINUE TO BE FULLY AWARE OF THEIR MATERIAL ADVANTAGES

THE SMART WOMAN OF LIMITED INCOME MAY VARY FURS WITH A ROMAN SCARF



Perhaps it was due to carelessness on the part of the trapper that this black fox left his long bushy tail behind him when he came to grace the collar of this robin's egg blue velvetina evening wrap, lined with Delft blue satin. However, jet beaded tassels make an excellent substitute and exactly match the tails on the sleeves and scalloped front panel; price $125, or without the fur band at the bottom, $85



Except for the scarf-like collar and a few minor physiological considerations, one could hardly tell whether the woman in the coat were just coming or just going, for the front and back of her motor coat are exactly alike. The material of the scarf may be one color, or plaid, or striped contrariwise to the material of the coat which may be of moss green velours finished cloth, or basket weave material, or a checked or striped imported English cloth; $65



Photograph by Ira L. Hill



Even fur coats refuse to be belted after the fashion of their ancestors. This Hudson seal coat belts itself from side to side, quite oblivious of the front, which fastens with three large steel buttons. There are deep set-in pockets at the sides and trimmings of natural lynx; $225

(Left) All sorts of things happen to foxes nowadays. This late-lamented red-fox was caught while young and unsuspecting, and dyed a beautiful cinnamon color. The muff is made of one lone skin which tapers to slimness in the region of the waist-line. It is lined with amethyst colored taffeta embroidered in gold; $60

WAYS *and* MEANS *of* ACCOMPLISHING *the* AUTUMN BLOUSE

If One Remembers That the Effect of a Smart Tailored Suit Is Only Smart with a Smart Blouse, the Hand-made Blouse Seems Not Extravagant



The agile sewing machine has accomplished much, but it can never replace the nimble French fingers which created this blouse of sheer white French batiste with plaited ruffles striped Delft blue



A French blouse of flesh pink voile is edged about the collar and the front and the cuffs with buttonhole loops which spend part of their lives being utilitarian, and part in being purely decorative; it is hand-made.



For more formal wear than is allotted to voile, there is a blouse of flesh colored Georgette crêpe with becoming broad ruffles, picot-edged and embroidered in white silk. It buttons in front and on the cuffs with small pearl buttons



It's a wise blouse—and usually a French one—that knows how to select a life companion. Flesh colored Georgette crêpe, chose its nearest relative, white Georgette crêpe, with which to beruffle itself

"FRENCH and all hand-made," when it refers to a blouse, is almost synonymous with perfection. A French blouse is well finished; no matter how tiny the button, there is a hand-made buttonhole for each button; the neck and the collar fit, and there is a general daintiness that can not be mistaken. However, one must pay for this very daintiness and the woman of limited means can not always afford a hand-made blouse, but some of the adaptations of the French blouses which are to be found in the New York shops are excellent substitutes if selected carefully. There are certain things to be avoided in selecting the blouse, chief among which are cheap laces and embroideries, extreme styles, and poor fastening arrangements. To be sure, one may buy for a moderate sum a really dainty blouse with embroidery such as the one illustrated at the upper right of this page, second to the end. It is of flesh colored Georgette crêpe, which continues to be one of the smartest materials for blouses. The collar and the deep lapels are embroidered in eyelets in white silk. It is priced at $7.50.

The blouse at the extreme right above illustrates how colors may be prettily combined in an inexpensive blouse. It is of flesh colored Georgette crêpe, and the deep shawl collar and the sleeves are trimmed with a narrow plaited ruffle of white Georgette crêpe, picot-edged. Two narrow frills of the plaited Georgette crêpe trim the fastening plait in front. This is priced at $6.75.



A hand-made blouse of white Georgette crêpe has a narrow shawl collar of sheer white organdy. The trimming consists of real Valenciennes lace and tiny tucks

Many of the new blouses are of sheer French batiste. The waist at the upper left, second to the end, is in a delicate shade of pink and has a double collar and double cuffs edged with button-hole loops of batiste. These loops form buttonholes for pearl buttons at the front and on the sleeves. The jabot in the front is of two finely plaited frills with hemstitched edges. The seams are hemstitched. It is made entirely by hand, and is priced at $9.75.

The tailored blouse at the extreme upper left is made by hand of the sheer white French batiste which very much resembles chiffon. The collar and double cuffs are plaited ruffles of Delft blue and white striped voile edged with a narrow frill of white voile. The two striped bands at the front are edged with frills of white. The price is $9.75.

Exquisite in material, in workmanship, and in style is the blouse illustrated in the lower middle of this page. It is of white Georgette crêpe, made by hand, and has a narrow shawl collar of sheer white organdy. Real lace insertion and tiny tucks are used in trimming the collar and the insertion makes a pattern on the waist. It is priced at $18.50. Tiny crochet buttons fasten the blouse.

FROCKS *to* SPEED *the* PARTING DAY

The Limited Income Should Consider the Frock Which Avoids Extremes in Style and Color; Friends Do Not Tire of It, Nor Does Custom Stale Its Infinite Variety



(Left) The flower-like grace of the débutante would be enhanced by this petal dress of white or pale pink taffeta, but only youth should dare the charming severity of it. Petals of the taffeta cup out from the corded waist, and a wired cup of Georgette crêpe makes a frame for the neck and shoulders

(Right) This sort of evening frock, black tulle over white satin or all black, is excellent for the more mature woman. Length of line is given by the tulle overskirt, by the line of the spangled trimming, and, in back, by a panel which hangs loose from the shoulders. A vivid rose gives the frock color





The distinction of simplicity makes this frock, in a delicate shade of tulle, one to enhance youth; in platinum gray with darker ribbons, it would suit the mature woman; in black, it would be of that dignity necessary to mourning; in any color you please it would suit the limited income

EXTREME colors, like extreme styles, must be avoided by the woman of limited income; this especially is true of evening clothes. Therefore, first consideration should be given to a simple gown in black. A black gown is usually becoming to every one, and is always in perfect taste whether the affair is formal or informal. One does not tire of it easily nor do one's friends; then, too, often times the entire appearance of the frock can be changed by adding a flower or corsage ornament in color. Some people prefer a white gown. This, too, is very wearable and may be worn on all occasions, but is, of course, less serviceable than black and therefore more extravagant.

FOR THE MATURE FIGURE

At the upper right is an excellent dress for the medium figure of the mature woman as well as for the younger woman. It is very effective either in all black or in all white. As shown here, it is of black tulle or silk net over white satin. The panel in front is elaborately spangled, and a similarly spangled panel hangs loose from the shoulders at the back. The high girdle forms a tight bodice, and is of silver lace veiled with black tulle. The frock fastens in back under the flowing panel. Tulle in soft folds is used on the shoulders and a vivid silk rose and foliage adds the right note of color. This gown is excellently finished and will be made to order for $85.

A simple gown for informal wear is illustrated in the middle of the page. It is all of platinum gray silk net over platinum gray satin, and its only trimming is satin ribbon in a deeper tone of gray. The full net skirt is finished with three deep tucks. Two narrow satin ribbons outline a panel at the front and three ribbons girdle the bodice and tie into bows at the left side. The sleeves are of folds of tulle. In pale blue tulle over shell pink silk, with ribbons of pink silk, this frock is very attractive for the young girl. Also its simplicity recommends it for a dinner dress for the woman in mourning, and in silk net over dull black silk with grosgrain ribbon it is charmingly dignified. In any color it would suit the limited income and will be made to order for $58.

FOR THE DÉBUTANTE

At the upper left is a youthful frock of white or pale pink taffeta. The bottom of the skirt, the heading at the waistline, and the sash-ends are cut into petal points bound with silk of the same shade. A very smart detail of this season is the square-cut neck with a tiny wired collar at the back of Georgette crêpe to match the taffeta. The sleeves are also of Georgette crêpe. This frock will be made to order for $50.

THE FURTHEST LIMIT OF SMART FASHIONS

Among the Assets of Its Wardrobe the Limited Income Can Have None Better Than a Set of Original Furs

Original designs by Robert Kalloch

THE sets of furs illustrated and described on this page will be made to order at moderate prices by a furrier whose workmanship is fully guaranteed. If the woman of limited means prefers making her set at home, by hand, the fur may readily be purchased by the piece or by the yard for a reasonable sum.

Second from the lower left of this page is a collar of real beaver, lined in taupe crêpe de Chine. It fastens at the front with taupe colored satin ends, which tie in a flat bow at the bottom of the collar. The collar may be purchased for $40. The cape-like collar, the second from the lower right on this page, is of weasel, lined with dull yellow brocaded satin, which is veiled with beige chiffon. It fastens through a loop or buttonhole at the side front, where it is held by a fur button; its price is $55.

The collar in the middle at the bottom of this page would be particularly effective developed in moleskin. It is shaped somewhat like a narrow cape, and it has the effect of a stole. It fastens at the side front with an ornament of silk and a tassel in the same shade of gray, and it would be charming lined with ivory satin, veiled in deep gray chiffon. Its price is $55. In the middle at the top of the page are a most becoming collar and muff of Hudson seal. The narrow collar, which is lined with deep taupe satin, crosses at the back, and is fastened with two ball buttons, which hang from a loop at the front. The large pillow muff, of a shape which is very smart this season, is of narrow bands of seal. Two large balls of fur form the only trimming, and the muff also is lined with taupe satin. The collar costs $30, and the muff $50. A most striking and unusual set is sketched at the lower right of the page. The collar is of natural kolinsky on black velvet. Narrow bands of fur edge the velvet, and the collar is finished with ends of white satin ribbon, banded with black velvet ribbon. The middle of the muff is a loop of black velvet, edged at each side with narrow loops of the white and black ribbon, which in turn are edged with bands of kolinsky. Both the muff and collar are lined with white satin veiled with black chiffon. The price of the set is $60.

At the upper right is a collar of natural muskrat, shaped like a monk's collar. It fastens at the side, on the under side, and gray grosgrain ribbon is looped under the collar and brought over the outside. The lining is of gray silk. Its price is $38. At the upper left is a youthful collar of double faced opossum. It fastens at the front with a dull gray silk ribbon which runs through two buttonholes, and it is surprisingly inexpensive at $30. At the lower left is a set especially designed to match a costume. It shows the combination of material with fur. Here it is in mustard colored broadcloth, combined with bands of flying squirrel. The unusual collar is trimmed with two balls of the fur and a band at the top, and it is lined with mustard colored satin, veiled with taupe chiffon. The muff is edged with bands of the flying squirrel. The price of the set is $55.



Though she wears a collar of double faced opossum, with those eyes she can not help looking squarely at you



The size of the collar in this set of Hudson seal may be a concession to the limited income, but it seems the muff thinks only of a fashionable pillow shape



Downcast eyes must be worn with this collar of natural muskrat, due to its unworldly shape of a monk's collar





(Above) Her ear just evades this collar of real beaver, and her chin would sink into furry oblivion, did she not carry it at a superior angle





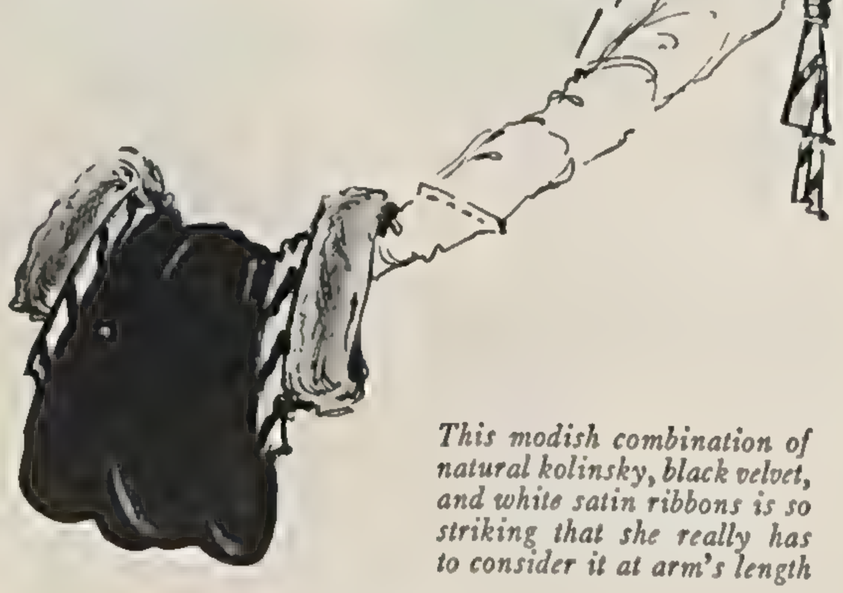
(Above) Weasels should be very dear to the limited income, for in such a collar they change miraculously to "American ermine"





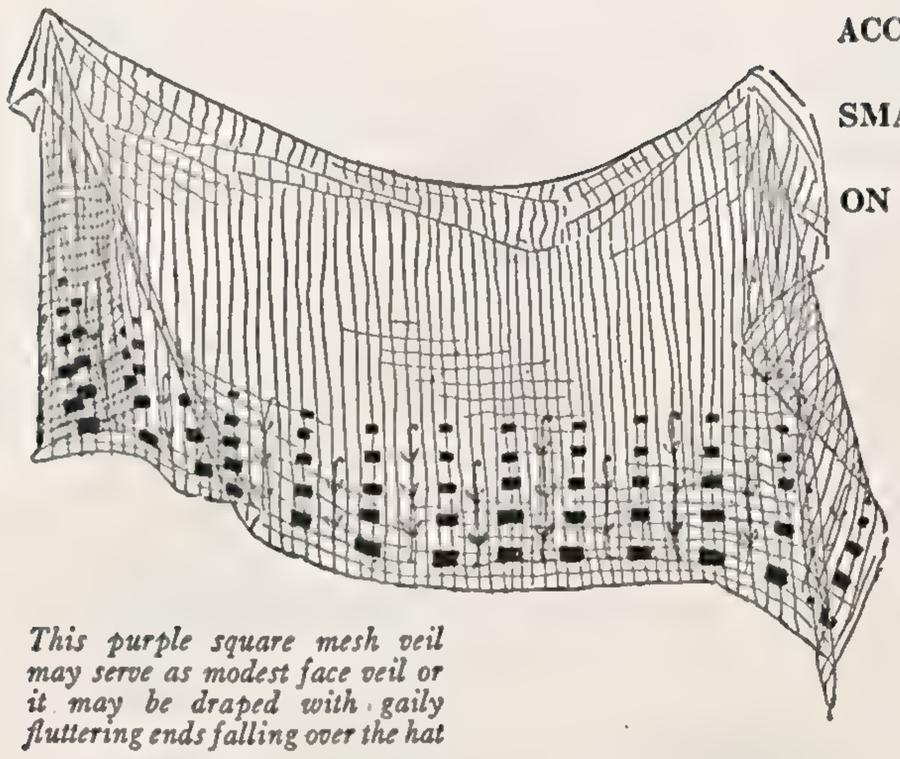
(Right) This ambiguous piece of moleskin has the effect of a stole and of a narrow cape. And what could be more economical than two garments in one?

(Left) Bands of flying squirrel combine here with mustard colored broadcloth to make a costume far smarter than it could possibly be without such a set



This modish combination of natural kolinsky, black velvet, and white satin ribbons is so striking that she really has to consider it at arm's length

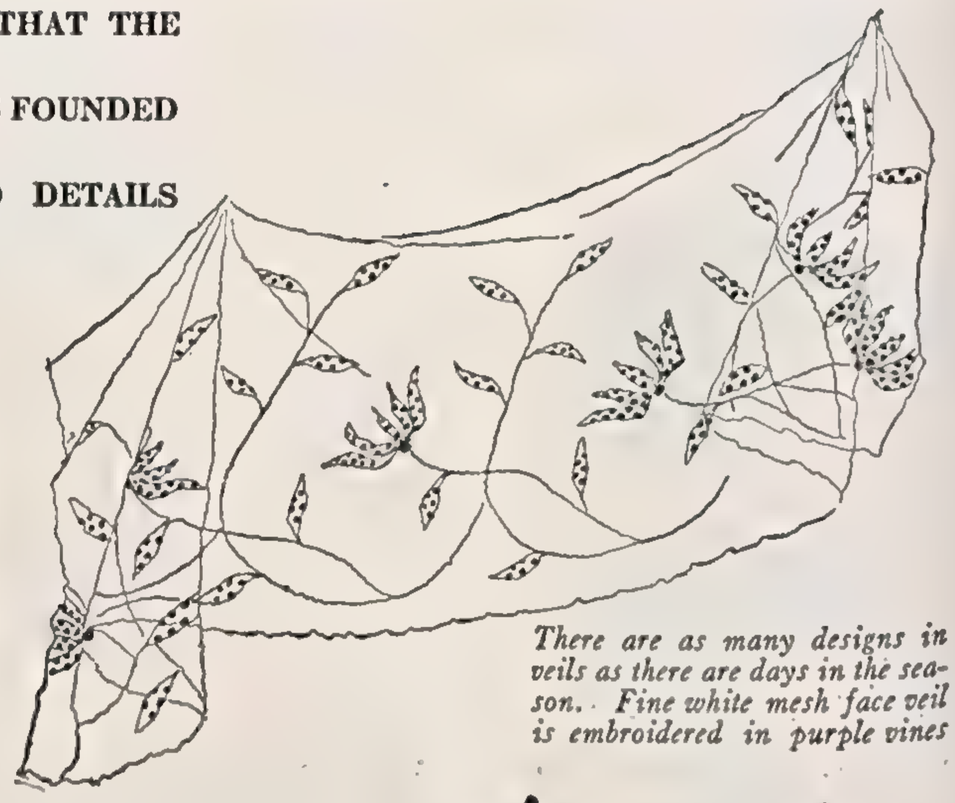
ACCESSORIES AFTER THE FACT THAT THE SMART FEMININE WARDROBE IS FOUNDED ON PERSONAL ATTENTION TO DETAILS



This purple square mesh veil may serve as modest face veil or it may be draped with gaily fluttering ends falling over the hat



A square bag of black pin seal is lined with purple moire silk and white kid; the trimmings are gilt; $12.75

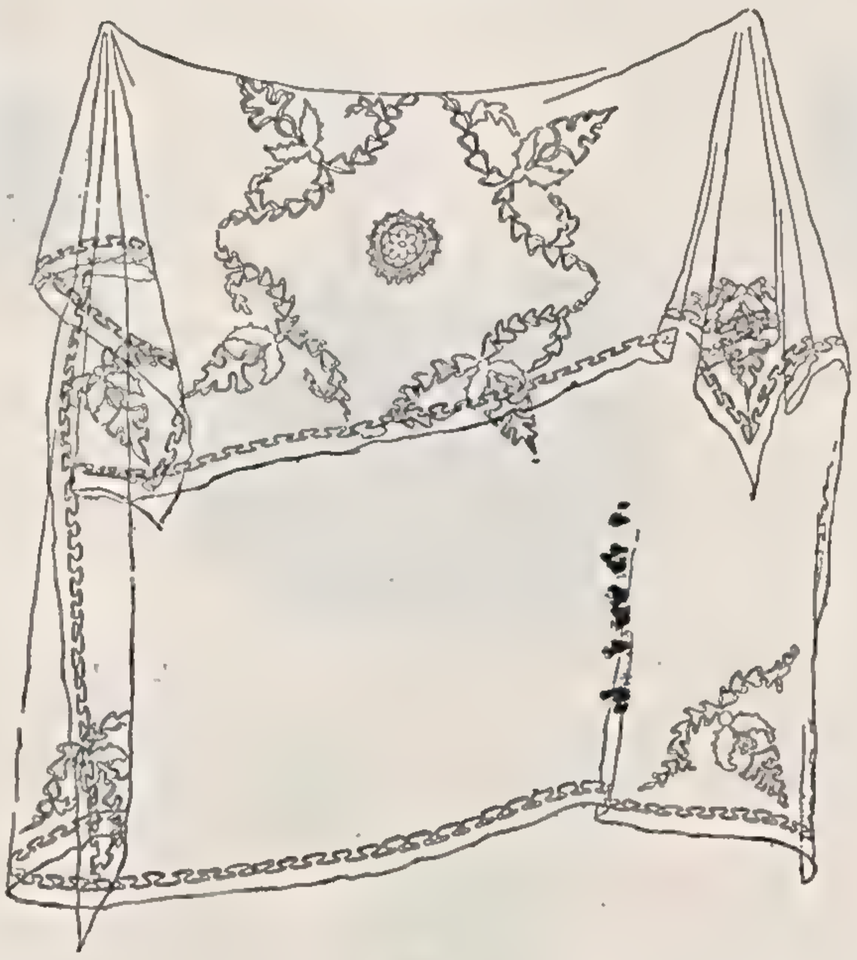


There are as many designs in veils as there are days in the season. Fine white mesh face veil is embroidered in purple vines



To allay the severity of the collars of the tailored blouse is the aim of gay ribbons of beaded ends; $2.50

(Right) A large square face veil in all white or all black has a scroll design of wool embroidery. Veils on this page from Van Raalte







A blue faille bag is lined with yellow and covered with bead lattice work; in any colors, $7.50

(Above) The curved handle of brown wood extends from tip to toe of this blue taffeta umbrella; $6



(Left) A green silk umbrella from Paris covers its golf club handle with green leather; $7.50



(Right) An umbrella which may be had in any of the dark shades boasts an amber handle; $12.50

A black taffeta umbrella is decorated in Paris fashion with a braided strap of leather; $6.50



For sports wear is designed this almost boneless corset of brocade or suedine (pink or white) which laces in the back and fastens at the side front; $15

(Right) A corset of brocaded coutile (pink or white) has the natural waist-line and a slightly higher bust line; $5





(Above) a purple silk umbrella bordered with a narrow band of white silk has a black enamel handle which is trimmed with ivory; $8





A new autumn model in pink and white brocade has a bust line low in front and slightly higher at the sides; $4.75. It also has elastic insets

(Left) A corset for evening wear is almost guiltless of boning and is made of rows of pale pink satin ribbon; $5.50

VOGUE POINTS

A Turn of the Cuff May Make a Frock Smart Just as the Turn of the Wrist May Make a Woman Adorable; for Details Make a Costume Just as Pennies Make a Millionaire







NOT even so much as a crumb of bread is being wasted in Paris these days. The French ladies of a Belgium relief society are making of bread-crumbs fascinating little wreathes of the type pictured above. The bread-crumbs are treated by a new process, and when the wreaths are finished they look as if they were made of delicate porcelain, and are quaintly colored in the colors one usually associates with porcelain. This imitation of porcelain flower wreaths is due to the fact that tiny flowers are very smart at present. These are made in narrow wreaths in all sorts of variegated colorings, and are used on dresses, as, for instance, about the low-cut corsage, or on hats. They are exceedingly quaint. Tin flowers, in fact, flowers made of all sorts of metals, are used extensively as millinery trimmings, and the wounded soldiers of France are making a profession of making these little ornaments.

RIBBON may not have quite the extensive use that it had last season, but is for that reason smarter because rather exclusive. For instance, extremely wide brocade ribbons are used on simple net frocks to form panniers, usually pointed over the hips in a graceful line. These ribbons are brocaded in metal, gold or silver, or gorgeously brocaded in silk or velvet. To sew lace about the edge of the lamé ribbon which forms a graceful bow (left) at the front of a Jerome negligée of salmon colored crêpe was a very simple thing, but thereby a charming gown was made very much more charming. The ribbon was blue, and the combination of blue with salmon was another point in favor of the bow.



SLEEVES are not a mere detail of a dress; they can make or mar it. Realizing that one of the loveliest parts of a woman's arm is the inside of the forearm just above the wrist, Dœuillet in the sleeve above has not veiled it even by so much as a layer of chiffon. The sleeve is of soft gray chiffon with an edge of silver galloon about the opening, and a wrist-band of the same material. Premet is responsible for the three-quarters sleeve above. The whole dress was a delightful affair, of navy blue faille with a thread of gold to give a mellowness characteristic of many of the new textiles. The old fashioned charm of the gown culminated in this tucked-up sleeve.



COLLARS are the part of a woman's gowning that should be considered with extreme care,—for becomingness, for the new and smart finish to a costume, and, last but not least, for absolute freshness. When one sees the gossamer white organdy collar and cuffs above, which Peggy has buttoned to a navy blue dress of cloth, one wonders why it was not done before. The individual details which the smart woman is on the lookout for are the edging of old-fashioned zigzag tatting braid, such as we were used to in our childhood, and the way the collar and cuffs button to the dress with tiny white pearl buttons. At the left is the autumn version of the collar which stands off from the neck. This type of collar is smart, but not always easy to wear. This collar stands off only a little which makes it much more becoming than the midway-between-throat-and-shoulder collar of last season. The two little buttons give the collar a quaintly prim air.

OF fringe there is plenty in the new collections, but it took Jenny to concoct the fringe below. It was on an evening gown, and was made of inch loops of narrow, black, grosgrain ribbon on the hems of both the black Chantilly lace overskirt and the black satin panels. Fringe often finishes belts, as at the lower right. Here its unusual feature is that it is extremely long.

THERE is no better test of the ingenuity of the couturiers than the blue cloth frocks, numbers of which are produced every year entirely unlike those that have preceded them. This difference is often, however, really a matter of detail—of collar, or belt, or trimming. At the right is a Premet frock of blue gabardine distinguished by embroidered Chinese motifs in front, for the Chinese influence is becoming more and more felt in the costume, even in the silhouette. A second distinguishing detail is the collar, high in back but flat on the shoulders. A final detail is the sash tipped with long black fringe and looped to permit the other end to slip through.





PROBABLY no frock in all the French collections has more interesting details than the tailored Bulloz dress above. All the details of this frock run in twos. There are double buttonholes, double seams everywhere, even seemingly double pockets on bodice and skirt,—though, in fact, only the upper one of these pockets is genuine, for the lower one is simply a double line of stitching. The sleeve also is very oddly cut in two sections with the bias parts of the sleeve meeting just below the elbow.



SEEN *on the* STAGE

Beauty Returns to the Theatre in an Exquisite French Pantomime, a Graceful Ice Ballet, and a Lovely Animate Poem

By CLAYTON HAMILTON



Photograph by Ira L. Hill

It isn't the genial photographer this time who is responsible for Louise Rutter's cheerful smile; it's "Turn to the Right!", her new play in which her ex-convict lover returns from Sing Sing and thereafter obeys the traffic regulations of life



Photograph by Rita Martin

"Bric-à-Brac" considerately ended its London season in time to give America a fleeting and non-professional glimpse of Gertie Millar —though not in this Slavonic costume and Napoleonic pose. They—(the costume and the pose) belong to her past. This month, she returns to London to open the new musical play "Hoop-La"



Photograph by Sarony

Lola Fisher is known to Broadway as the girl who made the Featherbloom petticoat famous a season or so ago, in "Our Mrs. McChesney." She is now appearing in Willard Mack's new melodrama, "King, Queen, Jack"

THE American stage suffered a severe set-back a year ago, when Mr. Winthrop Ames, because of failing health, was required to retire temporarily from active management. The closing of the Little Theatre, and the invasion of the Booth Theatre by the surrounding army of the commonplace, robbed the public of half a dozen golden evenings in a rather darkling year. There are not so many managers in America who strive always and only to present what is beautiful and what is true that we can ever afford to spare a single one of them for so long as a single season. In fact, the situation is such that a committee of citizens should be appointed to safeguard the health of the half-dozen managers on whom we are dependent for all that makes the hazardous experiment of going to the theatre worthy of the risk of time and money which it necessarily involves. Somebody should be detailed to see that Mr. Ames always wears his rubbers when it rains, somebody should be appointed to wind a muffler round the throat of Mr. John D. Williams when the blizzards fall in February, somebody should be assigned to the task of regulating the diet of Mr. Arthur Hopkins, and somebody else should be required to see that the directors of the Washington Square Players are permitted to sleep nine hours every night: for, if all these people should fall ill at once, what would the cultured public do for plays to go to, and what could the critic do for plays to celebrate?

BEAUTY AND MR. AMES RETURN

Mr. Winthrop Ames, restored in health, returned to active management on the evening of September 6, 1916; and, on this evening, beauty came back to the American theatre, even as love came back to his vacant dwelling, in the best of all rondels by Mr. Austin Dobson. Once more, after many months, it became possible to experience a beautiful adventure by the mere expedient of going to the theatre. In theory, the theatre is a place where beautiful adventures may be bought by the expenditure of four dollars and three hours; but, in fact, the theatre in America is something sadly different from this. Four dollars, as money goes, is not so very much; but three hours, as time flies, is a great deal indeed. There is no end to the many miracles that might happen, and do often happen, in three hours. It takes far less a toll of time to see the city of Carcassonne, or to fall in love with the woman whom you ultimately marry, or to read the two great odes of Keats. Why, then, when life, at its longest, is tragically short, should a person risk an evening in the theatre, when all that he may see is such a thing as "The Flame" or "A Little Bit of Fluff"? The only positive answer is that he may, if providence is kind to him, occasionally see such a thing as "Pierrot The Prodigal."

And, if he goes to "Pierrot The Prodigal," he will be rewarded amply for that faith and hope and love that keep him continually going to the theatre in spite of all discouragements; for here is an epitome of truth and beauty, consummately imagined and perfectly set forth. This thing, in the simplest terms, is art; and art is worth not only all the money in the world but all the time that any one can spare. Not to see "Pierrot The Prodigal" would almost seem a sin, like not to go to Florence; and this fact justifies the theatre in America, for certain days,—for certain months and years.

"PIERROT THE PRODIGAL"

IT is more than a quarter of a century ago that "L'Enfant Prodigue" was first produced in Paris; and, from the very outset, it has been regarded as a classic by all accredited students of the stage. It is a wordless play in three acts, devised by Michel Carré, with a continuous accompaniment of music by André Wormser. It tells—without words—a multifarious but perfectly coherent story, involving six characters,

completely drawn, and sweeping easily through nearly every mood of which the dramatic art is capable.

Critics who—in common with the present winter—succumb to the temptation to write books about the theatre have been accustomed, for a long time, to cite "L'Enfant Prodigue" as a very definition of the drama. This piece proves, for instance, that the spoken word is merely an accessory to an acted play and that the drama cannot justly be considered as essentially a literary art. The appeal of a play—as indicated by "L'Enfant Prodigue"—is primarily to the eye and only secondarily to the ear. Yet the corollary point must be admitted that the piece would fail if the pantomime were acted without the incidental music. The drama is, essentially, a compound art, appealing simultaneously to the eye and to the ear. The basis of every good play is a good pantomime, as Mr. Augustus Thomas has stated in a public utterance; but, after the eye has been appeased, the ear demands also, in some manner, to be satisfied. If this satisfaction is not afforded by the spoken word, it must, of necessity, be contributed by intelligible music.

In this particular instance, the composer of the music has collaborated very deftly with the architect of the scenario. A deaf person could follow the play from the pantomime; a blind person could almost guess at what was going on from the incidental music. For any one endowed equally with eyes to see and ears to hear, the piece is absolutely satisfactory; and because of its simple and sincere reunion of truth and beauty, it has long been accepted as a masterpiece of art.

Another very interesting question is settled utterly by "Pierrot The Prodigal"; and this is the question whether moving pictures can ever supplant living actors on the stage. This pantomime was devised many years before the invention of the biograph; but it is still superior, in innumerable ways, to the best examples of the new art of moving pictures. For one thing, the actual presence of the living actors intensifies the appeal of the story in all those passages which are charged with emotions that are basically human. Nobody's heart can ever go out to a flittering photograph as it can go out to a lovely woman on the stage. For another thing, the world of moving pictures is devoid of color; and to live for many evenings in such a world would be as bad as being color-blind.

The present production of "L'Enfant Prodigue" is a lyric dream of lovely light and color. According to the program, the scenes are by Unitt and Wickes; but any one with half an eye can see that some anonymous artist of the finest taste must have furnished the designs. The cottage interior that serves for the first act and the third is beautifully simple. The walls are painted—according to the system that is called, in Europe, *pointillage*—in freckles of pale blue and yellowish green. When a warm light is cast upon them, the golden green takes fire and sings forth; but under a cold light, the quiet blue assumes a dominance and silvers everything. And Mr. Ames, a master of the art of lighting, makes those simple walls, through many modulations, afford a sort of music to the eye. In the second act, a canopy of filmy heliotrope droops and melts about the figure of Pierrot sharply drawn in black and white; and this essential discord—which defines the mood of the entire act—is carried out to the minutest detail. Beauty like this is genius—to quote a saying of Rossetti's. It is so lovely that the spectator—driven inward to self-questioning—begins to wonder what he has ever done to deserve the sight of it.

Yet still more lovely seem the human beings that flit and quiver through this pantomimic fantasy. Poems might be written about the eloquent hands of Marjorie Patterson (who has studied with no less an artist than the great Yvette Guilbert), and about the deep, deep hair of Margot Kelly. How jolly it would be to call back Filippino Lippi from the grave to draw those hands, and to call back Titian to paint the glowing

(*Continued on page 94*)



Photograph by P. S. Cuslotta

(*Above*) *When Disraeli and the Devil were reincarnated by George Arliss, we wondered "who next?" It is Paganini, the Italian virtuoso, and the play, by Edward Knoblock, is as excellent literature as drama*

(*Left*) *Not the Tragic Muse, but Marjorie Rambeau, in "Cheating Cheaters," posed after her favorite stock rôle of less-affluent years, "Mme. X"*

(*Right*) *We have something to be thankful for after all, this Thanksgiving. That very week, Laurette Taylor returns in one of her three new plays, "Happiness," "The Wooing of Eve," and "The Harp of Life," written for her by her husband, J. Hartley Manners*





Two Photographs by M. Goldberg

INTIMACIES OF THE WARDROBE CONSIST LARGELY OF CRÊPE DE CHINE, WISPS OF LACE, AND FRIVOLOUS KNOTS OF RIBBON



It looks like an "Eton Jacket" and it wishes to, but it is all the more becoming a gown at that. It is made of pink (or flesh) crêpe de Chine trimmed with Valenciennes and bows; $6.95



Of sober simplicity—and, further of flesh colored crêpe de Chine—is this paneled gown, trimmed with casings of net through which frivolous pink satin ribbons run their allotted course; $3.95



Crêpe de Chine lingerie is no longer a luxury, for every woman knows the serviceability of this material. This gown is of flesh colored crêpe de Chine, untrimmed save for hemstitching; $3.95



The very abbreviated bodice of this gown of pink crêpe de Chine is made of Georgette crêpe trimmed with six little diamond-shaped points of lace and ribbon that run into points tied with ribbon bow-knots on the shoulders; $9.50



There are sleeves to this flesh colored crêpe de Chine gown; but those same sleeves carefully deny themselves, turn back, and are tied with ribbons. Otherwise, there's a maximum of cream lace and a minimum of Georgette crêpe; $9.75



To woman, her negligée is second in importance only to her complexion. Pink crêpe de Chine, draped on the hips, is belted with pink satin ribbon and finished at the neck with a ruche of plaited net; $16.50



This negligée is divided into an underslip of flesh colored chiffon trimmed with rows of pink satin ribbon, and a chiffon and lace jacket trimmed with white marabou, tassels, and flowers; $39



This envelope chemise of pink crêpe de Chine is an ardent advocate of the elusive waist-line, and emphasizes its fashionable uncertainties by a hemstitched banding and jaunty bows; $3.95



The gown above is made of flesh colored crêpe de Chine, topped by Georgette crêpe, embroidered net, and ribbon. The transparent sleeves (or are they sleeves?) are of net; $9.75. Envelope chemise to match; $7.50



Alternate rows of lace and pink crêpe de Chine, joined together with complete disregard for fulness, compose the bodice of this envelope chemise, which is held in its position in life by ribbon shoulder straps; $2.50



Edged all about with Valenciennes lace is this envelope chemise of flesh colored (or white) crêpe de Chine. The shoulder straps and the inevitable little bows are made of satin ribbon; $2.95



(Right) An envelope chemise of flesh colored crêpe de Chine is made on the straightest of fashionably straight lines. The yoke is of plaited Georgette crêpe dotted with trim bows of satin ribbon; $4.95



(Left) An underbodice of satin (white or pink) trimmed with an embroidered band of blue Georgette crêpe ($2.95) is worn with a petticoat of flesh colored crêpe de Chine and cream silk net lace; $5.50



An alert bow of satin ribbon divides the embroidered silk flowers in variegated colors on the left side from the pink satin rose on the right side of this flesh colored crêpe de Chine envelope chemise; $4.25

Note—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 443 Fourth Avenue, New York



A formal suit of velvet is cleverly cut to be full from a yoke at the top of the coat and again from a circular yoke below the belt. With rabbit; $59.50. The velvet hat is in two colors; $18



The walking suit of Oxford homespun is the suit without which the wardrobe is incomplete; the back of the coat is box plaited; $29.50. The trim hat is black velvet and iridescent cock feathers; $15



A well-cut raincoat of tan gabardine may answer for rain, for traveling, and for motoring, fulfilling its usefulness for each purpose better than if it had been made solely for one of them; $27.50



This is the coat length, this the stitching, and this the belt that are newest. The coat fastens oddly and is best in Burgundy velours with seal; $59.50. The hat is of black panne velvet; $20

SEEN *in the* SHOPS



That a frock of brown gabardine may be exactly the dress for autumn street wear it is made with a coat peplum embroidered in beige silk; $59.50. Hat with upturned brim of velvet and ostrich; $20

Note—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 443 Fourth Avenue, New York

TWO suits are illustrated on this page, both of which may be considered really typical of the 1916 autumn and winter suit. They are conservative, as the suits of the well-dressed woman are; they have the good points of the new mode developed in a sane way, and they do not, though they are very new, show any change radical enough to make them so conspicuous as to offend the best taste.

THE ALL-ROUND SUIT

The suit at the upper right is of an excellent cut. It is of a heavy but soft velours de laine stitched in a new fashion. The fulness in the coat is excellently arranged in the back, confined to a deep yoke below the waist-line. In front the coat hangs full from the shoulders, and this fulness is held in by a narrow belt—for one sees none other than narrow belts. The coat is oddly fastened with two cloth covered buttons at the top and two at the bottom of the coat skirt. The suit comes in all of the newest shades, none more effective than a deep Burgundy. Collar and cuffs are Hudson seal. With this suit is worn a copy of a French hat with the sort of high flaring brim that will be very smart this winter. The hat is of black panne velvet, and at the left side the brim is cut off very short to show that the crown is fashioned of black burnt goose feathers.

THE FORMAL SUIT

At the upper left is shown a formal suit made of velvet to which a distinct Empire effect is given by the high placing of the loose belt which holds in the fulness of the coat. However, this belt may easily be lifted or lowered to give a becoming line, for much of the becomingness of a suit depends upon the placing of the belt. In this suit as in the one first described additional fulness is given the skirt of the coat by a full section shirred into a deep circular yoke in back; the line of this yoke, however, is a deep and sloping one, and an almost unbroken effect of fulness is cleverly carried from the yoke at the top of the coat to this deep curve at the center back. Gray rabbit makes the small close-fitting collar, which is as pretty when open as when closed, as it is in the sketch above. Worn with this suit is a rather close



The taffeta petticoat has rustled its way into the autumn mode and has settled itself to stay. This is made of plain or shot taffeta of very fine quality, and comes in a wide selection of colors; $4.95



The thing that makes a woman buy this satin blouse rather than that, is because this one is becoming. A silk crêpe Georgia collar with a trimming of loops is tailored, but not severe; $6.25



What is fashion, after all, but made up of the things women will wear, forbid her as you please? The frill, for instance, has never successfully been banned from the blouse. This blouse is hand-made, hand-tucked and finished with drawn-work by hand; in voile or Georgette crêpe, $12.75; in chiffon cloth, $14.75



The waist that is made by hand has the claim to highest distinction. This is all hand-made, of white French voile with drawn-work on the fronts, and a frill finished with hemstitching; $6.95

fitting cloche of velvet. The crown, which seems to open from the brim like a flower, is of a contrasting shade of velvet; for instance, a brim of midnight blue velvet is shown with a crown of a blue violet velvet.

FOR WEAR, TEAR, AND SERVICE

The suit second from the left on the opposite page is of another type from these formal suits. It is simple even to severity, and is the sort of suit which is particularly smart on some women and which suggests crisp blouses and the most correct accessories. Most women find it essential to include a suit of this kind in their wardrobes; for even when it is no longer new it makes a useful rainy day garment. The material is an Oxford homespun of rather rough weave. The coat fits closely at the waist and has an attractive back, box-plaited above the belt and with a single inverted plait below to give the necessary flare. A black velvet collar and bone buttons give the suit a correctly tailored finish, as do its unornamented patch pockets. Worn with this suit is a trim hat of black velvet with a military crown of iridescent cock feathers.

There are raincoats and raincoats, and a raincoat of tan gabardine does not have its purpose written large upon it. The coat second from the right on the opposite page would be as appropriate for motoring and general traveling as for rain, and therefore for all three purposes it is a much more useful coat than if it had been made for only one of them. It is finished with bone buttons and deep pockets.

FOR SUNNY AUTUMN AFTERNOONS

An excellent one-piece street dress of a soft tone of brown gabardine is shown at the lower left on the opposite page. It is cut with a coat-like effect which is only coat-like from the front view, for the two points of the lower coat-like section end abruptly on either hip, so that in back the bodice extends only to the waistline. These coat-like portions are embroidered in beige silk. The inner edge of the coat is finished with a cording of the gabardine, and the chemisette of Georgette crêpe is delicately corded also. The skirt is very full, but hangs in soft folds.

The hat worn with this dress is of velvet and ostrich flues. The cut ostrich flues are placed in a band effect on half of the upturned brim, and the rest of the brim is of velvet of the same shade. In back, the hat turns down with a flare which is most effective.



This is a charming collar, and very smart, but often difficult to wear. This waist is the easier to wear because it is as becoming open as closed; in white or flesh washable satin, or in darker colors; $10.25

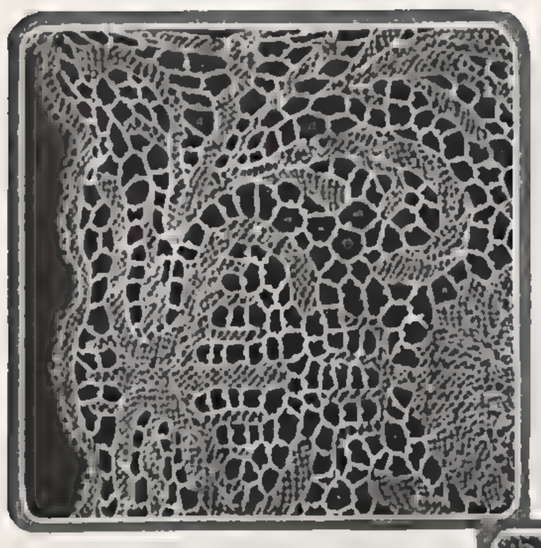
TO BE A BLOUSE, YET DIFFERENT

The four simple but not too severe blouses shown on this page are of the sort suitable to wear with the street suit. The blouse at the bottom of the page has a particular claim to distinction in its collar, which, while it shows the new roll collar (admittedly difficult to wear), yet is so made that it may be worn open or closed. The waist may be all white or all flesh colored washable satin, and it also comes in various other colors with the collar of white or flesh color. A more simple satin blouse is shown at the upper left. This also is made in flesh color and white as well as in suit colorings. It has collar and cuffs of silk crêpe Georgia.

The hand-made blouse has the first claim to real distinction among blouses. The blouse at the upper right is made of a very fine quality of white French voile. Its only trimming consists of hand drawn-work on the front, the revers, and the cuffs, and two rows of hand hemstitching on the softly plaited collar. The waist is finished with tiny pearl buttons fastening into loops. Also hand-made is the blouse in the middle above. This is made in white voile, in chiffon cloth, or in Georgette crêpe. The small over-collar is picot-edged and finished with rows of fine tucks, and tucks finish the finely plaited frill and the cuffs. This frill is held in place by two narrow revers trimmed with hand drawn-work.

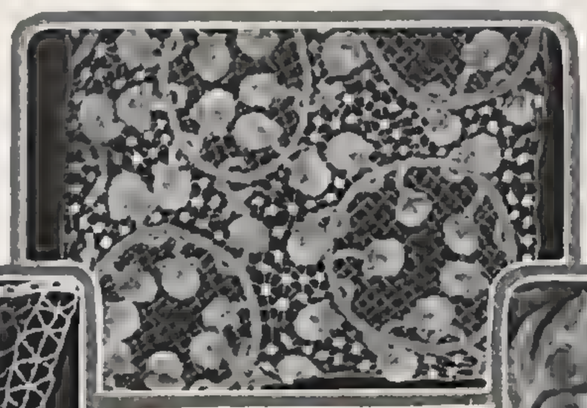
THE PARISIENNE MAY FEEL SOMBER BUT THE GLITTER OF THE NEW LACES MAINTAINS HER APPEARANCE OF GAIETY

LACES FROM BLANCHET, GARLOT ET ALAN, AND MARESCOT

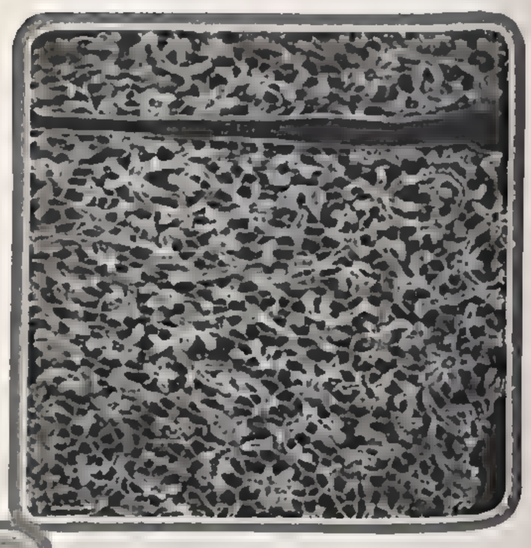


(*Below*) *Tiny gold tassels swing from this exquisite lace of gold guipure, which adorns frocks from Martial et Armand*

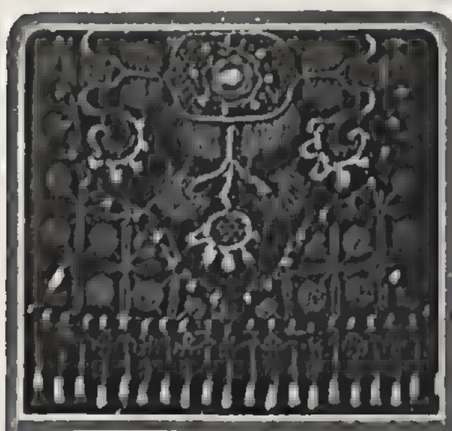
(*Left*) *This delicate web of finest "point de Luxeuil" lace is used to decorate the creations of Callot Sœurs*



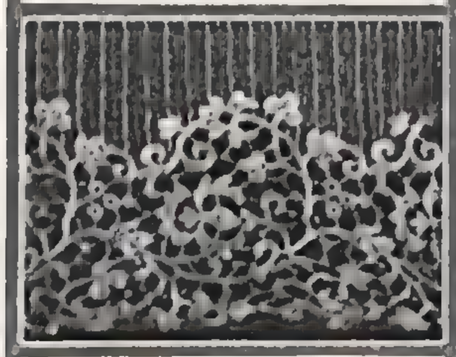
(*Right*) *These two Flanders insertions which are of silver Vosges lace, are used by Callot Sœurs*



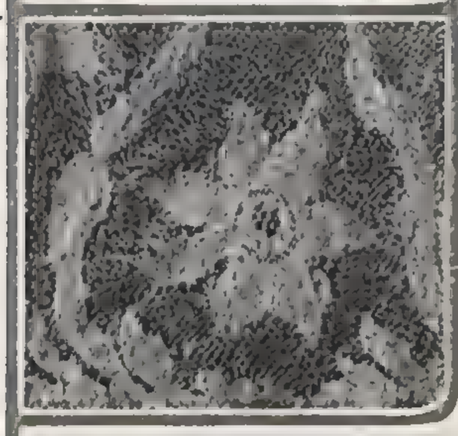
(*Below*) *A new tulle, beautifully embroidered in silver, is called "tulle craquelé;" it has found much favor with Chéruit*

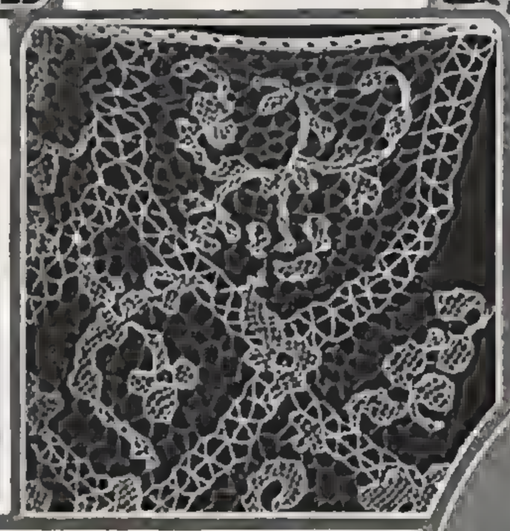


(*Below*) *This cream colored tulle with lamé silver is edged by lace of silver guipure in a design of exquisite beauty*



(*Below*) *Very effective is this floral design in silvee embroidery on silver tullr, It shimmers on the gowns of Worth*





(*Above*) *This Milanese lace of dainty design appears on Premet's gowns*



(*Above*) *Navy blue tulle is embroidered in navy blue and incrusted with metallic laces. Thislace has been used by Martial et Armand*



(*Above*) *Jenny sponsors this black tulle embroidered in gold and black silk*



(*Above*) *Lamé silver and silk embroidery combine in the elaborate design on this white tulle, a lace which is used by Martial et Armand*



(*Below*) *A white tulle, called "tulle de Bruxelles," ornaments frocks from Paquin. It is richly embroidered by hand in silver*



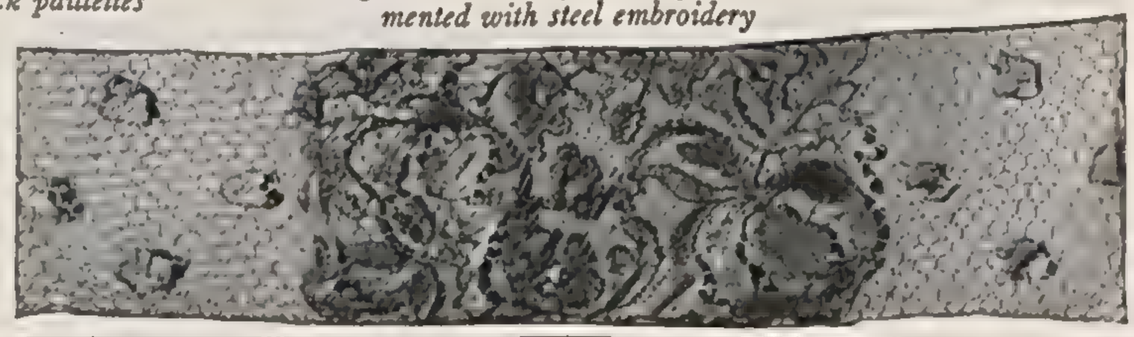
Oriental in magnificence is this Martial et Armand boudoir gown of gold embroidered Bordeaux velvet. It is draped over a slip of pale rose satin and heavy gold lace. The sleeves are of pale rose chiffon



(*Left*) *A tulle, dear to Jenny, is incrusted with Venetian laces and embroidered with silver threads and black paillettes*

(*Above*) *This shimmering piece of gold tulle flowers out in roses embroidered in gold and white silk threads*

(*Below*) *Unique among laces which glitter with gold and silver is this galloon ornamented with steel embroidery*



(*Right*) *Gold and silver lamé covers white tulle, except where it is incrusted with Venetian laces*



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A complete description of these and the following patterns will be found on pages 98 to 106



Waist No. 23543; skirt No. 23544



Waist No. 23279; skirt No. 23280



Waist No. 23574; skirt No. 23575



Waist No. 23161; skirt No. 23162



Waist No. 23546; skirt No. 23547

EVENING GOWNS ARE EXTREMELY ADAPTABLE; THEY MAY BE LONG AND SLIM OR SHORT AND PUFFY



Waist No. 23548; skirt No. 23549

SOME EVENING GOWNS ARE UNORTHODOX ENOUGH TO WEAR A SHAWL COLLAR OR AN ELBOW SLEEVE



Waist No. 23277; skirt No. 23278

Prices and full descriptions of the patterns illustrated on these pages may be found on pages 98 to 106



Waist No. 23541; skirt No. 23542

Waist No. 23580; skirt No. 23581



Waist No. 23528; skirt No. 23529



Waist No. 23353; skirt No. 23354

AS LONG AS IT IS LOOSE OR AS SHORT AS IT IS TIGHT, A COAT IS SURE TO BE SMART

Prices and full descriptions of the patterns illustrated on these pages may be found on pages 98 to 106



Wrap No. 23377



Coat No. 23523



Coat No. 23561





Coat No. 22918



Coat No. 23299



Coat No. 23420



Coat No. 23550



Coat No. 23556; skirt No. 23557



Coat No. 23554; skirt No. 23555



Coat No. 23535; skirt No. 23536



Coat No. 23533; skirt No. 23534



Coat No. 23558; skirt No. 23559

IT'S A WISE WOMAN WHO CAREFULLY CHOOSES A SUIT AS THE PIÈCE DE RÉSISTANCE OF HER WINTER WARDROBE

Prices and full descriptions of the patterns illustrated on these pages may be found on pages 98 to 106



Coat No. 23551; skirt No. 23552



Coat No. 23539; skirt No. 23540



Coat No. 23598; skirt No. 23599

AS FAR AS THE LENGTH OF COATS IS CONCERNED

ALL WOMEN CAN BE SUITED FOR THIS SEASON

Prices and full descriptions of the patterns illustrated on these pages may be found on pages 98 to 106



Coat No. 23507; skirt No. 23508



Coat No. 23505; skirt No. 23506

Coat No. 23330; skirt No. 23331



Coat No. 23609; skirt No. 23610



Coat No. 22660; skirt No. 22661



Coat No. 23511; skirt No. 23512



Coat No. 23509; skirt No. 23510

Coat No. 23357; skirt No. 23358

Coat No. 23188; skirt No. 23189

THE BLOUSE TRIES ALL SORTS OF COLLARS, AND THE SKIRT MAKES EXPERIMENTS WITH BELTS

Prices and full descriptions of the patterns illustrated on these pages may be found on pages 98 to 106



Blouse No. 23600



Blouse No. 23450



Blouse No. 23514



Blouse No. 23489

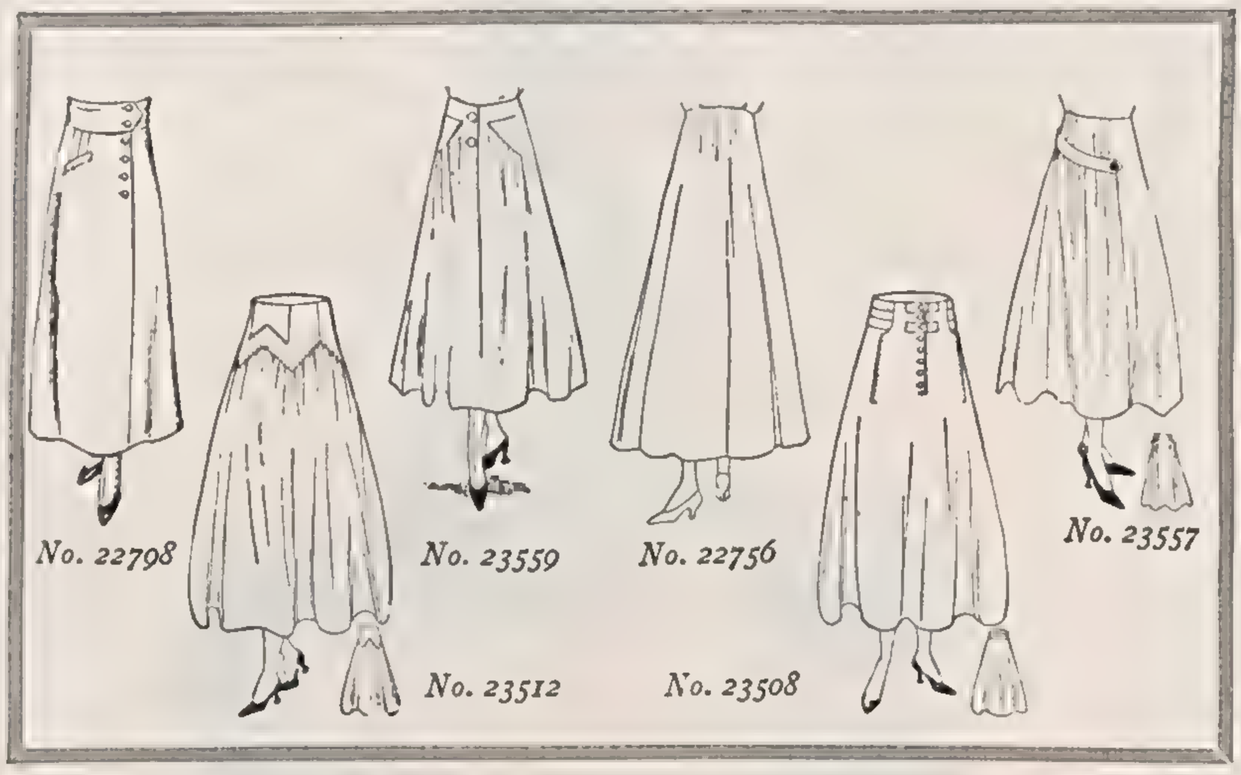


Blouse No. 23586





Blouse No. 22880





Blouse No. 23235



Blouse No. 23579



Blouse No. 23290



Blouse No. 23490



Blouse No. 23142



Blouse No. 23521

PATTERNS IN KEY WITH THE MODE SEEK TO ACHIEVE THE PROPER FULNESS WITHOUT CONSPICUOUS FLARE

Prices and full descriptions of the patterns illustrated on these pages may be found on pages 98 to 106



Waist No. 23355; skirt No. 23356



Frock No. 23582



Waist No. 23595; skirt No. 23596



Waist No. 23524; skirt No. 23525



Waist No. 23497; skirt No. 23498



Waist No. 23603; skirt No. 23604



Waist No. 23564; skirt No. 23565

Prices and full descriptions of the patterns illustrated on these pages may be found on pages 98 to 106



Frock No. 23458



Waist No. 23173; skirt No. 23174



Waist No. 23247; skirt No. 23248



Waist No. 23495; skirt No. 23496



Waist No. 23258; skirt No. 23259



Frock No. 23499



Waist No. 23213; skirt No. 23214

STREET FROCKS FOR SUNNY AFTERNOONS IN AUTUMN

SERGE, SATIN, OR VELVET—OF SUCH ARE SMART FROCKS

THE FULNESS OF FROCKS HAS NOT DISAPPEARED; IT HAS ONLY BEEN ADAPTED TO THE STRAITENED CIRCUMSTANCES OF THE NEW SILHOUETTE

Prices and full descriptions of the patterns illustrated on these pages may be found on pages 98 to 106



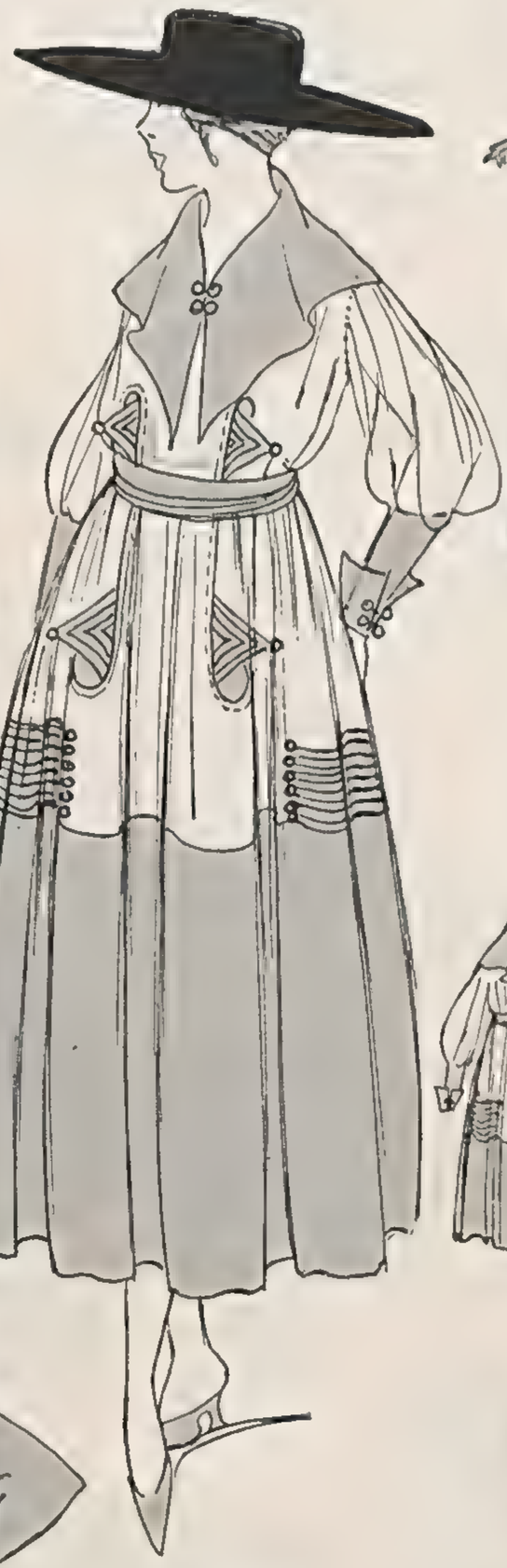
Waist No. 23422; skirt No. 23423



Frock No. 23553



Waist No. 23493; skirt No. 23494



Waist No. 23587; skirt No. 23588

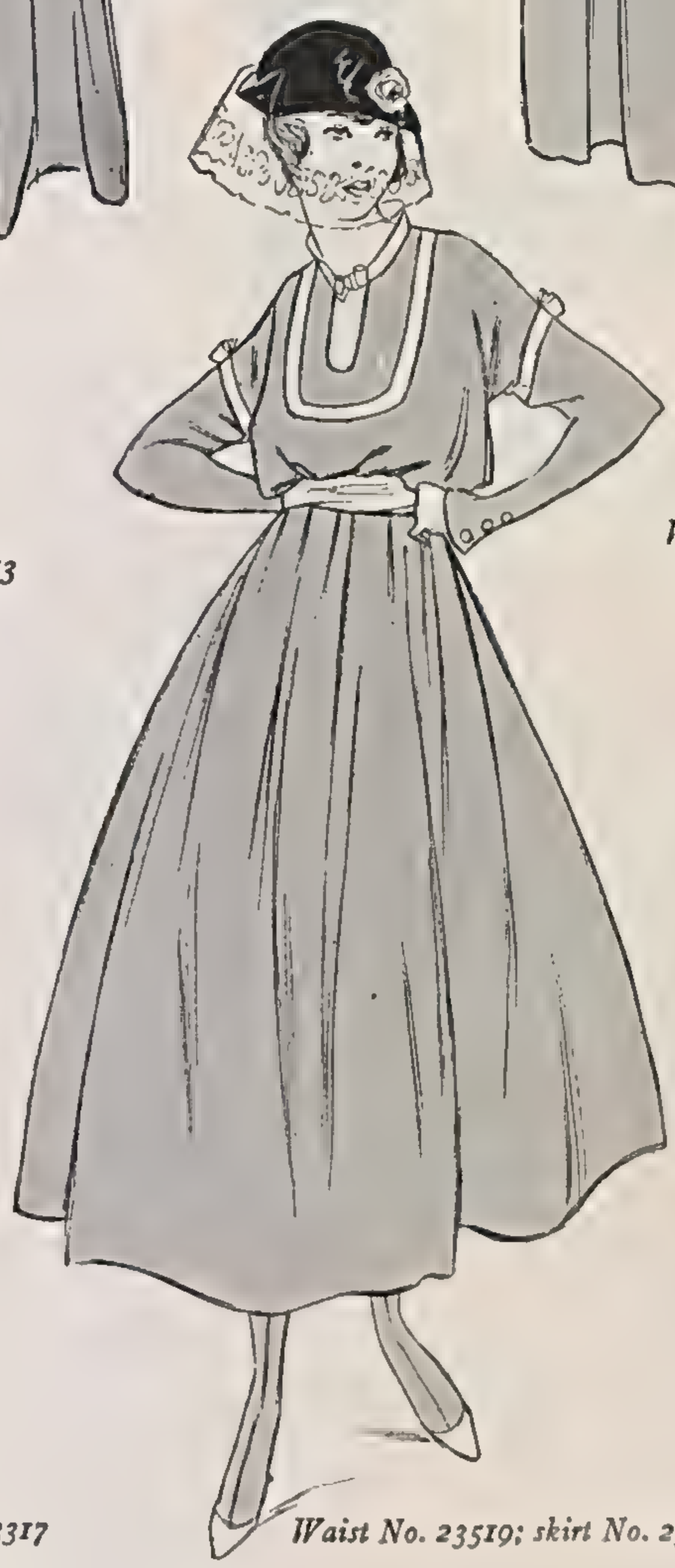


Waist No. 23286; skirt No. 23287





Waist No. 23316; skirt No. 23317



Waist No. 23519; skirt No. 23520



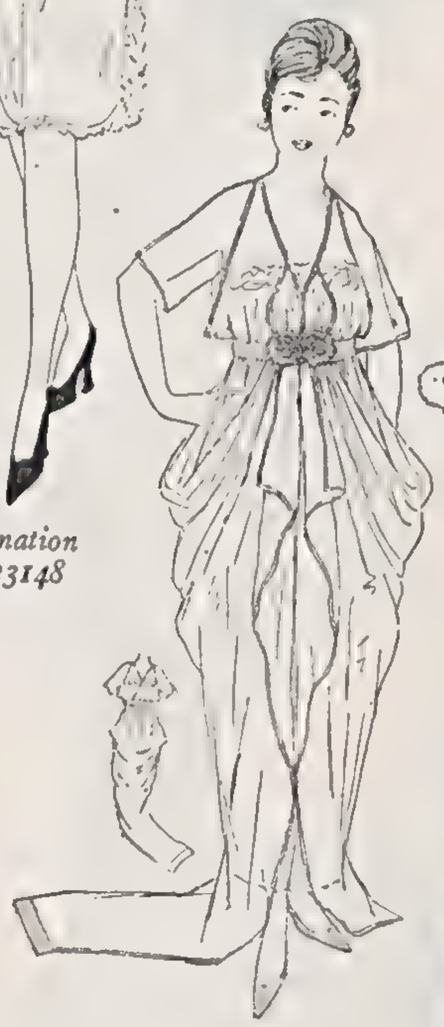
Frock No. 23425



Combination No. 23361



Combination No. 23148



Negligée No. 23444



Combination No. 23395



Negligée No. 23388



Pajamas No. 23114



Combination No. 23151



Negligée No. 23285



Nightgown No. 23146



Negligée No. 23488



Chemise No. 22800



Chemise No. 23272

Prices and full descriptions of the patterns illustrated on these pages may be found on pages 98 to 106

SPEAKING OF BREVITY,—THE SOUL OF WIT

MUST FEEL AT HOME IN THE MODERN BOUDOIR



Coat No. 23438



Coat No. 23434



Coat No. 23433



Coat No. 23486



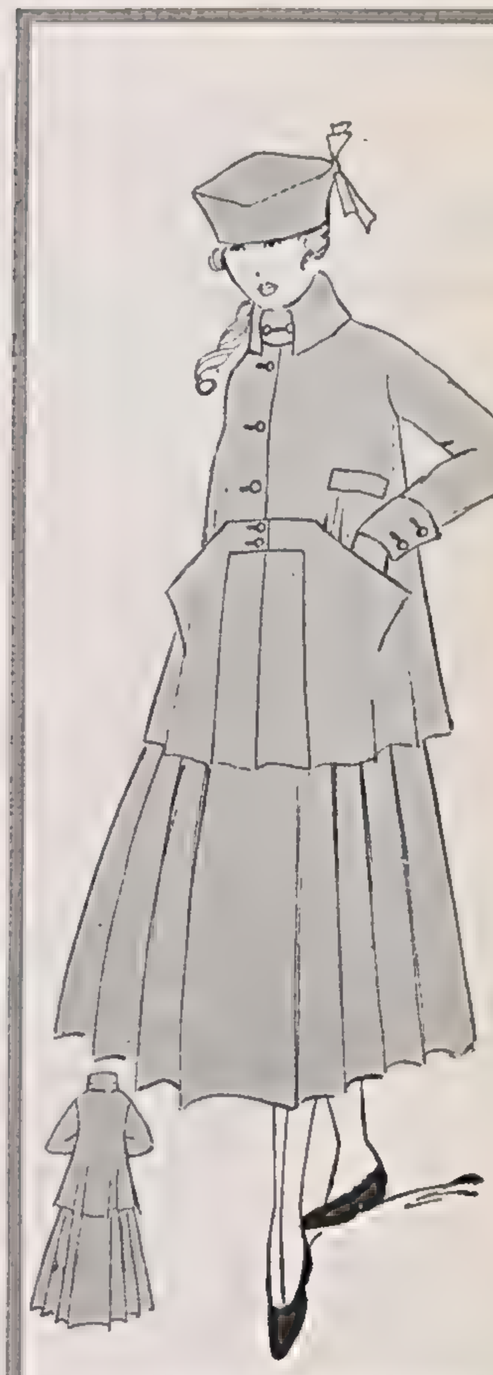
Coat No. 23477

FROCKS AND SUITS AND EVENING GOWNS MUST BE CONSIDERED, BUT IN IMPORTANCE, WRAPS FOR YOUNG AMERICA RANK ABOVE THEM

Prices and full descriptions of the patterns illustrated on these pages may be found on pages 98 to 106



Waist No. 23264; skirt No. 23265



Coat No. 23482; skirt No. 23483



Frock No. 23464



Waist No. 23275; skirt No. 23276

SMALL IN SIZE BUT LARGE

IN IMPORTANCE ARE THESE

FROCKS, SMOCKS, AND ROMPERS

Prices and full descriptions of the patterns illustrated on these pages may be found on pages 98 to 106



Romper No. 23273

Smock No. 23073



Frock No. 23466



Romper No. 23011



Frock No. 23442



Layette No. 22536



Frock No. 23485



Frock No. 23461



Smock No. 23069



Frock No. 23436



Frock No. 23067



Smock No. 23480

the soup of the epicure



The economy of "the best"

Sales speak louder than words.

There can only be one reason why women in such increasing numbers purchase Franco-American Soups.

That reason is the greater *value* which comes from the higher *quality*—the larger return for the expenditure in social satisfaction, the pleasure of fine eating, and the sense of physical well-being.

The popularity of these soups indicates how many women there are who will pay a little more to get a great deal more.

We suggest that you try the Tomato Soup—incomparable for nourishment and French culinary refinement. The base is a pure, body-building, delicious beef "stock." Tomatoes grown and "nursed" by us in richest soil to just the proper ruddy, juicy ripeness, impart their piquant aroma and flavor. Just a touch of sugary carrots, baby onions, glistening white celery and parsley. No unpleasant acids; no fats. Herbs and spices lend their subtle zest.

Just a taste of this rare, fine soup and you will write it into your menu-list once a week at least!

Twenty cents the can—Double size, thirty-five cents

Merely heat before serving ***At the better stores***



Franco-American Soups

Selections:

Tomato	Chicken Consommé
Mock Turtle	Chicken Gumbo
Ox Tail, thick	Clam Chowder
Clear Ox Tail	Clam Broth
Consommé	Chicken
Bouillon	Beef
Julienne	Pea
Mutton Broth	Mulligatawny
Clear Vegetable	Green Turtle, thick (45c)
Vegetable, thick	Clear Green Turtle (60c)

Makers of Franco-American Broths for Invalids and Children
Beef—Chicken—Mutton—Clam—15c the can

THE FRANCO-AMERICAN FOOD CO.

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FIFTH AVENUE at FORTY-SIXTH
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Precious Stones

DREICER & Co MAINTAIN A LARGE STOCK OF PRECIOUS STONES~ EMERALDS, DIAMONDS, RUBIES, SAPPHIRES. THE COLLECTION CONTAINS NUMEROUS GEMS OF MARKED INDIVIDUALITY BY REASON OF THEIR RARE QUALITY, SUPERB CUTTING, LARGE SIZE OR UNUSUAL SHAPES. MANY ARE PURCHASED IN THE ROUGH AND CUT UNDER THE SUPERVISION OF THE HOUSE ~

DREICER & Co
Jewels
FIFTH AVENUE at FORTY-SIXTH
~ NEW YORK ~
BRANCH AT CHICAGO

SEEN *on the* STAGE

(*Continued from page 75*)

glory of that hair! Or so it seems, at least, when the tingling hands of Pierrot go out in supplication to that "deep hair ambrosial" of the little laundress with the basket on her arm.

But it is not only because it is perfectly produced and perfectly performed that "Pierrot the Prodigal" is worth rushing into town to see, from the seashore and the mountains. The piece is a great thing in itself, because it is so simply and so basically human. It retells, in touching terms, one of the very oldest stories in the world, and one of the very best,—the story of the youth who breaks his mother's and his father's heart by pursuing the illusive light o'love to the very verge of destruction, and then slinks home, a broken and repentant son, to be forgiven and consoled, and to find redemption finally in the service of his country. It is a story that touches every one of us in the very heart of his experience; for all of us know mothers, fathers, sons,—all of us have sinned and been forgiven,—and all of us, though wallowing in disillusionment, have heard martial music calling us to join the march of the great army of the tried and true.

"L'Enfant Prodigue" is a great play, because—in Whitman's word—it "tallies" with life, and we know that it is true. We become, in watching it, not spectators but participants. It is precisely in this point that romantic art rises superior to realistic. Falder, in Mr. Galsworthy's "Justice," for example, is not ourself: he is another sort of person, whom we observe and analyze and pity. But the chalk-faced boy of the French pantomime is each and every one of us; we do not analyze him, but climb upon the stage and take his part, and love and lose and suffer and are born again, according to the permutations of his destiny, which, for the mystic moment, has become indistinguishable from our own. This, indeed, is the final function of great art: it makes all of us collaborators, so that, in seeing it, we also become artists for the moment, and walk the world with music singing round us and the light of seven stars within our hair.

"THE BIG SHOW"

WHERE, except at "Pierrot the Prodigal," may beauty now be found in any of the theatres of New York? Oddly enough, the only sign-post, at the present writing, points directly to the Hippodrome. Not all of "The Big Show", by any means, is beautiful. Much of it is commonplace, much of it is tawdry; and this is in the nature of things, since the exhibition was designed for an enormous, and for the most part uncultivated, public.

But the ice ballet, at least, is superlatively lovely. The most graceful exercise of which mankind is capable is the sweeping, swooping exercise of skating. To see Charlotte and the other superskaters of the Hippodrome skimming lightly o'er the ice is to be reminded of sweet dreams though which we all have drifted like sea-gulls sidelong circling and to cry out, with De Quincey, "Oh that I had the wings of a dove!"

Lovely also is the ballet of "The Sleeping Beauty," in which the incomparable Pavlowa appears, like a poem of Robert Herrick's kissed miraculously into life. The scenery and costumes for this ballet were designed by Léon Bakst; but they suffer somewhat from the fact that the immense stage distorts them into disproportion, and from the further fact that the lighting of the stage is crude and inartistic.

There is also a scene, set "somewhere in Japan," which was designed by Mr. Robert McQuinn. This picture is lovely in intention; but the hugeness of the canvas fights against the fact that the essential note in Japanese art is the affectionate note of diminution. The Japanese sing little lyrics in praise of the loveliness of little things; and nobody should be asked to design a Japanese screen a city block in breadth.

THE WASHINGTON SQUARE PLAYERS

BEFORE passing on to the consideration of less momentous matters, a word should be said to welcome the Washington Square Players to the unhallowed, but by no means unhallowable, region of Broadway. Having promoted themselves from the Bandbox to the Comedy Theatre, these knight-errants in the cause of art initiated their new season on August 30 with a revival of four of their most successful one-act comedies. The program included "Literature," by Arthur Schnitzler, "Eugenically Speaking," by Edward Goodman, "A Miracle of Saint Anthony," by Maurice Maeterlinck, and "A Bear," by Anton Tchekov. At no other theatre in New York—excepting only at the Booth—was it possible to discover at the time such a concentration of the essential elements of the great art of the drama; and the maintenance of so excellent a program should be accepted gratefully as a gift to the community.

"THE MAN WHO CAME BACK"

THE story of "The Man Who Came Back," a play developed by Mr. Jules Eckert Goodman from a narrative of the same name by Mr. John Fleming Wilson, is essentially the same as the story of "L'Enfant Prodigue;" and this is only another way of saying that it is a great story. Furthermore, Mr. Goodman has told this story very well. Once or twice the philosophical spectator may catch him telling lies, as when he states, for instance, that his heroine, after many months of degradation in a Chinese opium-den, has still conserved, by some providence, the fact of her virginity; but, for the most part, his fable is narrated not only thrillingly but honestly. At innumerable points it captures the intelligence and touches the heart of the spectator; and to see the play is, therefore, something more than a merely passive exercise. Mr. Goodman makes things happen to his audience.

In the first episode, the prodigal son who is the hero of the story is cast adrift by his wealthy father. In the second episode, he falls in love with a cabaret singer, and after offering her a status that is something less than marriage, is reft away from her by being literally shanghaied and shipped to China. In the third episode, having drifted down to the very dregs of life through many months of drunkenness, he reëncounters the cabaret singer in an opium-den. Together they resolve to fight their way upward into light and life. The girl renounces opium, the boy renounces alcohol; and each becomes determined to rescue the other from ruin.

In the fourth episode, we find them toiling faithfully on a plantation near Honolulu. The boy has a chance to go back to his family and be forgiven; and the girl, to set him free, pretends to succumb once more to the opium habit. But her husband horsewhips her into a manifest admission that her backsliding was merely a sham; and, secure in her fidelity, he goes back to win a place for her in his father's house.

In the fifth and last episode, the prodigal is forgiven by his father; and, after a theatre trick devised deftly to maintain suspense, the girl also is accepted as a worthy daughter-in-law by the dying millionaire.

(*Continued on page 96*)



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NEW YORK

BG

SEEN *on the* STAGE

(*Continued from page 94*)

This play of Mr. Goodman's has a theme, it is well constructed, and admirably written. Until the present time of writing, it must be accepted as the best of all the many American plays of the new season, with the single exception of "Turn to the Right!" The reason why it is so good is that Mr. Goodman has been willing to take life, and to take the theatre, seriously: he has tried to tell the truth about an aspect of experience which recurs continually in every generation of mankind.

"MR. LAZARUS"

"MR. LAZARUS," by Harvey O'Higgins and Harriet Ford, is a mildly interesting play. The only trouble with it is that the narrative material seems scarcely sufficient to fill the four acts to which the structure is protracted.

The hero, who, in the interest of an obvious symbolism, has adopted the name of Lazarus, was presumed to have been killed in a railway accident many years before the action opens. Meanwhile, his wife has married another man, who has turned out to be a cruel stepfather to her little daughter. To this uncongenial household Mr. Lazarus returns. He routs the second husband and sends him into exile; he endows the wife with a fortune, and consigns the daughter to the protection of an eligible lover. Then, his work accomplished, the benefactor disappears, leaving every one to wonder whether he was indeed the dead man revisiting the glimpses of his honeymoon or only some anonymous and generous friend of a hero genuinely dead.

The piece is pleasantly written; and the production is made particularly charming by the simple and unaffected acting of all the leading parts. Particularly pleasing is the work of Tom Powers and Eva Le Gallienne as the youthful lovers. These two are truly young; and youth, when truthfully depicted, is always beautiful.

"THE FLAME"

IT is impossible for the present commentator to write a criticism of "The Flame," by Richard Walton Tully; for, though he visited the play and watched it with a conscious effort of attention, he is utterly unable to determine what the piece is all about. Much appears to be discussed during the course of the incoherent and chaotic narrative, —for instance, Voodoo worship, mother-love, and Mexican-American diplomacy; but what the author has to say on any of these unrelated topics remains a mystery. The piece is fitted out with sumptuous scenery of the type that was exploited by Mr. David Belasco a dozen years ago; and there is an elaborate accompaniment of incidental music.

"SOMEBODY'S LUGGAGE"

ANY farce in which Mr. James T. Powers appears becomes, by that fact alone, an exceedingly diverting entertainment. Otherwise there would be nothing notable in "Somebody's Luggage," which was dramatized by Mark E. Swan from a book by F. J. Randall.

A man falls overboard from a channel steamer; and the hero, being drunk at the time, annexes the luggage of the lost passenger and thereby steps into the destiny that was awaiting the other man. Innumerable farces have been written on this theme of the mistaking of one person for another; and the trouble with them all is that the very continuance of the play depends on the assumption that nobody in the cast of characters has sense enough to ask the few simple questions which would clear up the tangle. But Mr. Powers, in himself, is exceedingly amusing. He has a naturally funny face; and the slippery staccato method of his utterance is deftly calculated to produce the maximum of comical effect.

"A PAIR OF QUEENS"

"A PAIR OF QUEENS," by Otto Hauerbach, A. Seymour Brown, and Harry Lewis, is substantially the same play as "Somebody's Luggage", except for the fact that Mr. Powers is missing from the cast. In this piece, the hero annexes another man's overcoat and thereby becomes suspected of complicity in a criminal plot. Other complications are afforded by a jealous wife, a pair of comical detectives, and by a general unwillingness on the part of all the characters to tell the truth about anything. The plot is so exceedingly complex that the auditor soon ceases to follow it through all its evolutions.

"A LITTLE BIT OF FLUFF"

"A LITTLE BIT OF FLUFF"; by Walter W. Ellis, ran for several hundred nights in London; but, when it was imported to this country, it was used by many of our critics as a text for solemn disquisitions on war-time psychology. Nobody, the critics said, could laugh at such a play except returning soldiers from the trenches who would laugh at anything. Yet "A Little Bit of Fluff" was substantially the same play as "A Pair of Queens" and "Somebody's Luggage." Indeed, it would be easily possible to write a single review that would fit any of the three. Each is closely allied to "Charley's Aunt"; and this most famous of all modern farces was considered very funny in its day. The truth of the matter seems to be that there is very little difference between a farce that fails and a farce that succeeds, and that war-time psychology has nothing to do with the case. "A Little Bit of Fluff" failed immediately in America; but many other pieces of the same essential sort have succeeded.

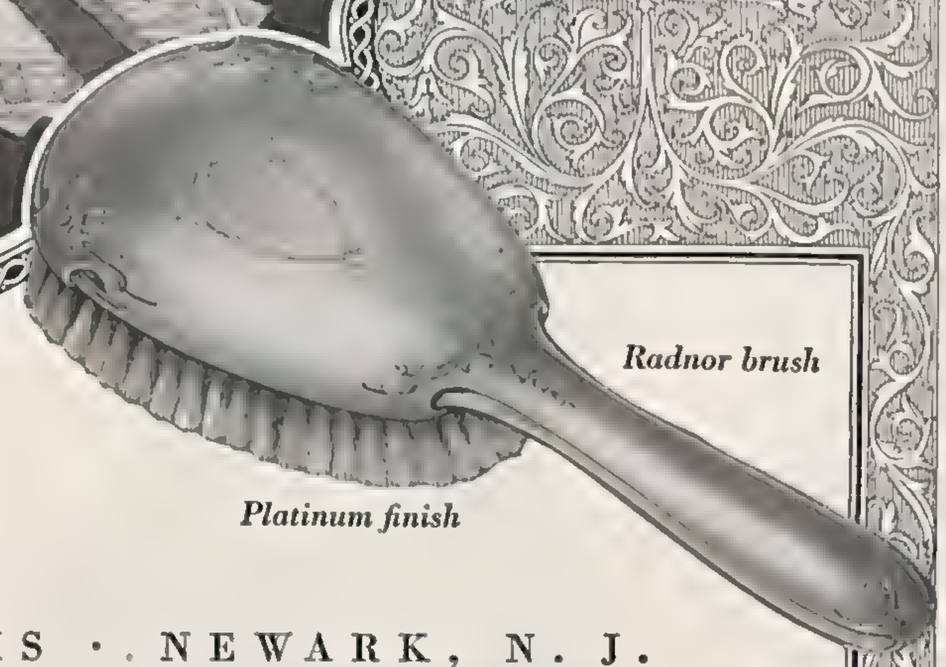
"FAST AND GROW FAT"

PROFESSIONAL theatre-goers who were required to attend "A Little Bit of Fluff," "Somebody's Luggage," and "A Pair of Queens" on three successive evenings were obliged to think hard to remember which play it was that they were seeing, since any act of any one of them might almost have been incorporated bodily in either of the others. But "Fast and Grow Fat," which was dramatized by George Broadhurst from a story entitled "Five Fridays," by Frank R. Adams, possessed at least the merit of an original idea.

A young woman who believes what she reads in the magazines has been persuaded by an article signed by one Lipton S. Clair that it would help her health if she should abstain from food for an entire week. This young woman lives with her mother on a small island in the sound; and she puts this new theory into practise at a time when the house is full of guests. The entire household is required to accept the regimen of fasting; and nothing can be done in self-defense by any of the guests, because the island is cut off from the mainland by a storm. The humor of the piece is developed from the various reactions of the different characters to this uncomfortable situation. The solution comes when a little steamer is wrecked on the island and casts up a strange passenger who turns out to be no less a person than Lipton C. Clair himself. The shipwrecked author demands food emphatically, and confesses that he has never fasted in his life but merely wrote the article that started all the trouble because he was paid ten cents a word to do so.

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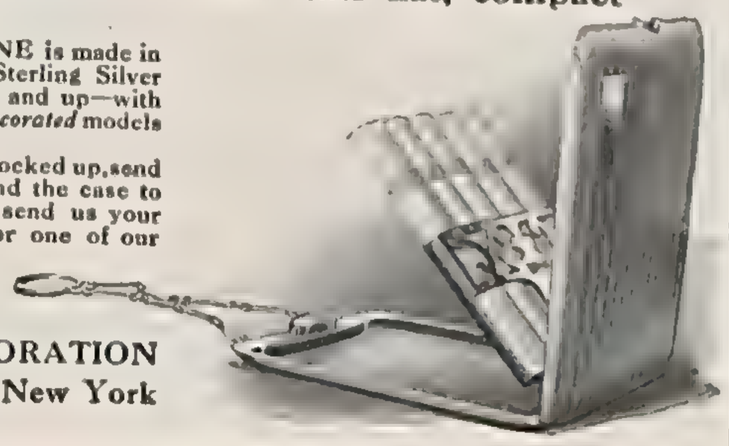
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PATTERN DESCRIPTIONS

The descriptions of the patterns illustrated on pages 81 to 92 are given in full below; the patterns on each page are described in the order in which they appear, beginning at the upper left of the page and reading across

PATTERNS ON PAGE 81

WAIST NO. 23543; SKIRT NO. 23544.—The draped bodice and pointed tunic are both excellent new fashions. For the waist in medium size: 1⅞ yards of 40-inch material; 1½ yards of 6-inch lace; ⅞ of a yard of 36-inch material for lining; ¼ of a yard of 36-inch contrasting material for trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3½ yards wide at the hem. For the skirt in medium size: 5 yards of 32-inch lace; 4¼ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 23279; SKIRT NO. 23280.—The waist-line, neck-line, peplum, and tunic are all very smart. For the waist in medium size: 1¾ yards of 40-inch material; ¾ of a yard of 36-inch material for waist lining; ¾ of a yard of 54-inch tulle for shoulder trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 6 yards wide at the hem. For the skirt in medium size: 11¼ yards of 40-inch material; 1½ yards of 36-inch material for foundation skirt; 6½ yards of featherbone. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 23574; SKIRT NO. 23575.—The long-waisted bodice may be of velvet or metal brocade with the upper bodice and the full straight skirt of silk tulle. For the waist in medium size: ⅜ of a yard of 40-inch material for bodice; 1⅛ yards of 40-inch material for upper draped part of bodice; 2⅜ yards of 40-inch tulle; ⅞ of a yard of 1½-inch banding for shoulder-straps; ¾ of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 5 yards wide at the hem. For the skirt in medium sizes: 7¼ yards of 40-inch material for overskirt; 2½ yards of 40-inch material for underskirt. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 23161; SKIRT NO. 23162.—The shirred overbodice is cut in one with the sash-ends and may be effectively made of velvet. For the waist in medium size: ⅞ of a yard of 40-inch material; 1⅛ yards of 6-inch lace; 2 yards of 1-inch trimming; ¾ of a yard of 27-inch lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 2¾ yards wide at the hem. For the skirt in medium size: 4½ yards of 40-inch material for overskirt; 2¼ yards of 54-inch material for underskirt. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 23546; SKIRT NO. 23547.—An empire frock is at its best when made of white satin lightly embroidered in silk with tucker and sleeves of silk tulle. For the waist in medium size: ¾ of a yard of 40-inch material; ½ of a yard of 72-inch material for yoke and sleeves; ⅞ of a yard of 36-inch material for lining; ¾ of a yard of 36-inch material for girdle. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 4 yards wide at the hem. For the skirt in medium size: 2⅜ yards of 40-inch material for underskirt; 4¾ yards of 40-inch material for overskirt. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure; 50 cents.

PATTERNS ON PAGE 82

WAIST NO. 23541; SKIRT NO. 23542.—A dance frock of chiffon is cut with the waist and skirt separate. For the waist in medium size: 1 yard of 36-inch material; 1⅞ yards of 3½-inch lace; ⅜ of a yard of 7-inch lace; ¾ of a yard of 36-inch material for girdle; 1 yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 7 yards wide at the hem. For the skirt in medium size: 8⅝ yards of 36-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure; 50 cents.

WAIST NO. 23548; SKIRT NO. 23549.—Such features as the train, the one-side drapery of the bodice, and the sleeve are worthy of note. For the waist in medium size; 1⅛ yards of 42-inch material for right side of the waist; ½ of a yard of 42-inch material for sleeves; ¾ of a yard of banding 8 inches wide, ⅝ of a yard of 36-inch tulle for left side of waist; ⅞ of a yard of roses. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 4½ yards wide at the hem. For the skirt in medium size: 5¾ yards of 42-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 23277; SKIRT NO. 23278.—The one-piece draped bodice may be of velvet matching the draped skirt. For the waist in medium size: ⅜ of a yard of 36-inch material; 1⅛ yards of 27-inch material for two-piece lining; 1¼ yards of 36-inch material for sleeves and yoke; ¼ of a yard of net for sleeve foundations; ⅝ of a yard of lace 3 inches wide for shoulder revers. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 6⅞ yards wide at the hem. For the skirt in medium size: 8⅜ yards of 36-inch material; 1¼ yards of 27-inch material for the short foundation skirt. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 23580; SKIRT NO. 23581.—The straight back and the front panels of the bodice may be trimmed with beads. For the waist in medium size: 2¼ yards of 40-inch material for the bodice; 1 yard of 36-inch lining material; ¼ of a yard of 36-inch material for shoulder straps; ¾ of a yard of tulle for sleeves. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 4 yards wide at the hem. For the skirt in medium size: 5 yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 23528; SKIRT NO. 23529.—This frock is excellent for the combination of two contrasting colors of chiffon. For the waist in medium size: 2⅜ yards of 45-inch material; 1 yard of 36-inch material for waist-lining; 5½ yards of frilling for cape. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 5 yards wide at the hem. For the skirt in medium size: 8 yards of 45-inch material; 12 yards of ribbon for edging ruffles. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 23353; SKIRT NO. 23354.—Here the back of the bodice and short peplum are cut in one and the fronts draped. For the waist in medium size: 1 yard of 40-inch material for front and back; 1⅜ yards of 40-inch material for sleeves, vest, and front inset; ⅞ of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and the foundation skirt is 2 yards wide at hem. For medium size: 3⅜ yards of 40-inch material for skirt; 2½ yards of 40-inch material for foundation skirt; 5¼ yards of 12-inch lace for lower ruffles; 1¼ yards of 10½-inch lace for top ruffles. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

PATTERNS ON PAGE 83

WRAP NO. 23377.—This shows a simple way to combine two materials such as satin and velvet, or brocade and fur cloth. For the wrap in medium size: 4¼ yards of 40-inch material; ½ yard of 36-inch material for collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, $1.

COAT NO. 23523.—This is an excellent design for the short velvet coat to be worn with a satin skirt; its edges are bound with satin. For the coat in medium size: 2⅝ yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

COAT NO. 23561.—So simple is the shirred model to make that success is assured the home seamstress. For the coat in medium size: 4¾ yards of 54-inch material; ⅝ of a yard of contrasting material for collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, $1.

COAT NO. 23550.—Many rows of stitching act as trimming and bring to notice the becoming cut of this top-coat. For medium size: 6 yards of 54-inch material. Sizes, 34 to 40 inches bust measure. Price, $1.

COAT NO. 22918.—The collar, bell cuff, and circular cut peplum are features of a separate velvet coat. For medium size: 2¾ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

COAT NO. 23299.—A top-coat with an adjustable collar is cut in one piece from the shoulder to the hem-line, so that the belt may be worn if desired, or may be omitted. For the wrap in medium size: 5¼ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, $1.

COAT NO. 23420.—Gaily striped lining is used as a trimming for facing the cuff and lining the capes and collar of this top-coat. For the coat in medium size: 7½ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, $1.

(*Continued on page* 100)

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PATTERN DESCRIPTIONS

(Continued from page 98)

PATTERNS ON PAGE 84

COAT NO. 23556; SKIRT NO. 23557.—Decidedly new is the collar trimming, detail of the cuff, and the top of the pockets cut in one with the front of the coat. For the coat in medium size: 6¾ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3½ yards wide at the hem. For the skirt in medium size: 5¼ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. 23554; SKIRT NO. 23555.—The coat has an unbroken line from the neck-line to the edge of the coat. For the coat in medium size: 4½ yards of 54-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3½ yards wide at the hem. For the skirt in medium size: 3½ yards of 54-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. 23535; SKIRT NO. 23536.—The collar and tab effect are cut in one piece, and the coat is cut with a slightly raised waist-line. For the coat in medium size: 3¾ yards of 42-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3½ yards wide at the hem. For the skirt in medium size: 4¼ yards of 42-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. 23533; SKIRT NO. 23534.—This coat is darted and belted across the front only, with the line unbroken from the neck-line to the edge of the skirt. For the coat in medium size: 3¾ yards of 40-inch material; ⅝ of a yard of 40-inch material for collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3 yards wide at the hem. For the skirt in medium size: 3¼ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. 23558; SKIRT NO. 23559.—The double collar and the belt cut in one with the back of the coat and the adjustment of the fulness of the skirt in front are excellent fashion features. For the coat in medium size: 5¼ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3½ yards wide at the hem. For the skirt in medium size: 4 yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. 23551; SKIRT NO. 23552.—The collar is cut with a cascade to show the lining and the peplum is adjusted by shirrings across the sides under the trimming of several lines of machine stitching. For the coat in medium size: 5½ yards of 54-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3½ yards wide at the hem. For the skirt in medium size: 3½ yards of 54-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. 23539; SKIRT NO. 23540.—The double belt, the line of the yoke marked in front of the coat, and the draped effect of the skirt are decidedly new. For the coat in medium size: 3 yards of 42-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3 yards wide at the hem. For the skirt in medium size: 3⅜ yards of 42-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. 23598; SKIRT NO. 23599.—This suit has a new adjustment of the peplum in front and back and a skirt the preferred width. For the coat in medium size: 3¼ yards of 54-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3 yards wide at the hem. For the skirt in medium size: 2¾ yards of 54-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

PATTERNS ON PAGE 85

COAT NO. 23507; SKIRT NO. 23508.—The double collars and double belted skirts are exceptionally becoming. For the coat in medium size: 2¾ yards of 54-inch material; ¼ of a yard of 36-inch material for top collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3 yards wide at the hem. For the skirt in medium size: 2¾ yards of 54-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. 23330; SKIRT NO. 23331.—Taupe wool-back satin banded in mole is suggested for this model. For the coat in medium size: 4⅛ yards of 40-inch material; ⅞ of a yard of 40-inch material for collar facing; 1⅜ yards of 1½-inch fur for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 4 yards wide at the hem. For the skirt in medium size: 4⅝ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. 23609; SKIRT NO. 23610.—A coat of the favored length features a belt cut in one with the back and a readily adjusted collar. For the coat in medium size: 3 yards of 54-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 35 inches long and 3½ yards wide at the hem. For the skirt in medium size: 3½ yards of 54-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. 22660; SKIRT NO. 22661.—A becoming line is achieved by cutting the back of the coat and the raglan sleeves in one piece. For the coat in medium size: 4¾ yards of 44-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 4⅞ yards wide at the hem. For the skirt in medium size: 4½ yards of 44-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. 23505; SKIRT NO. 23506.—The trimming bands, cuffs, and belt may be of velvet, fur-trimmed like the collar. For the coat in medium size: 2 yards of 40-inch material; ½ yard of 36-inch material for collar, cuffs, and belt trimming; ½ yard of 40-inch material for cuffs, belt, and vest trimming. ½ yard of 40-inch material for undersleeves. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3¼ yards wide at the hem. For the skirt in medium size: 3⅝ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. 23509; SKIRT NO. 23510.—The adjustable collar, simulated pocket tabs, and the new yoke of the skirt are excellent designs. For the coat in medium size: 5 yards of 42-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3 yards wide at the hem. For the skirt in medium size: 3¾ yards of 42-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. 23357; SKIRT NO. 23358.—The front panels and the front of the cape are cut in one piece and seamed over the shoulders. The fulness is applied by inserted godets. For the coat in medium size: 3½ yards of 44-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 4½ yards wide at the hem. For the skirt in medium size: 4⅛ yards of 44-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. 23188; SKIRT NO. 23189.—The cut of the armhole and the belt cut in one with the fronts of the coat and the length of the coat make this a favored model. For the coat in medium size: 5⅛ yards of 42-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3¼ yards wide at the hem. For the skirt in medium size: 3¼ yards of 42-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. 23511; SKIRT NO. 23512.—The circular peplum is cut to give a belt effect in front only. For the coat in medium size: 3⅛ yards of 54-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3 yards wide at the hem. For the skirt in medium size: 4¼ yards of 54-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

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BLOUSE NO. 23600.—For the blouse in medium size: 3 yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. 23450.—For the blouse in medium size: 2¾ yards of 40-inch material; ⅝ of a yard of 45-inch material for collar frills and small cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. 23514.—For the blouse in medium size: 1⅞ yards of 40-inch material; ⅝ of a yard of 40-inch material for collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. 23489.—For the blouse in medium size: 2⅜ yards of 36-inch material; 1 yard of 36-inch material for vest, collar, cuffs, and girdle; ⅞ of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

(Continued on page 102)



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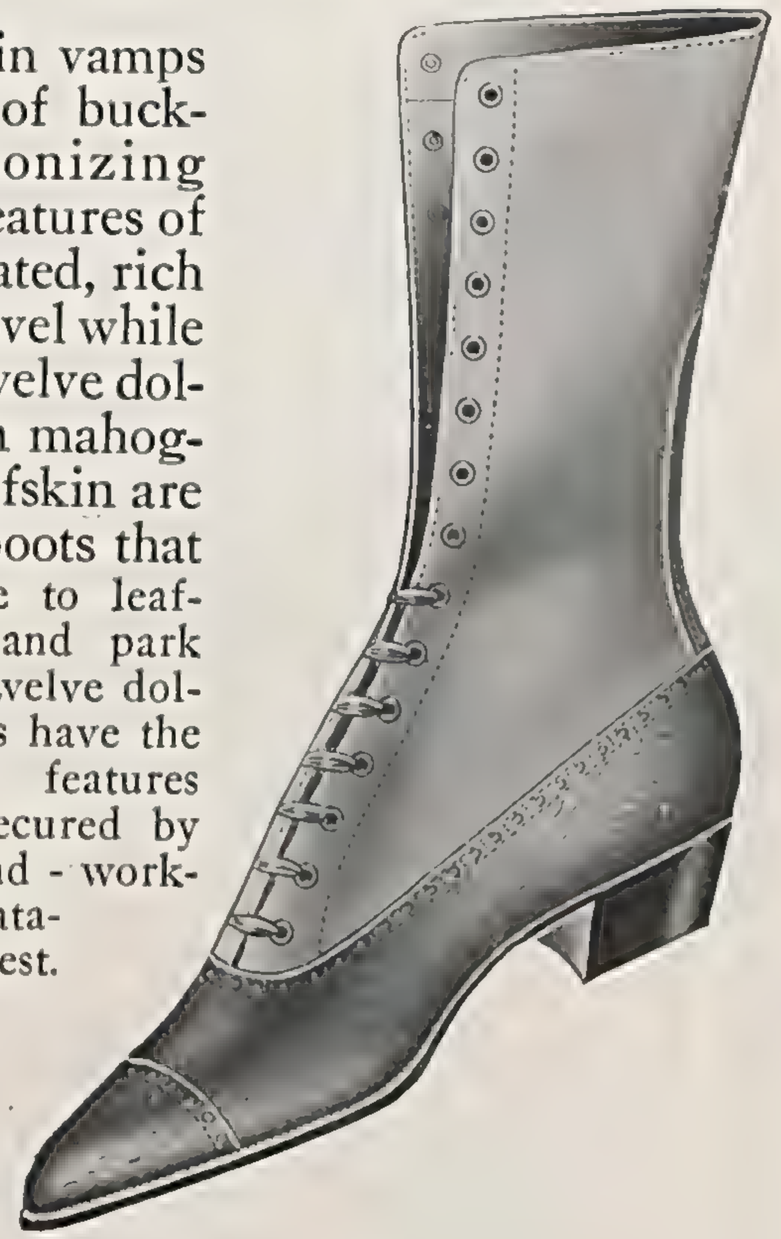
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PATTERN DESCRIPTIONS

(*Continued from page 100*)

BLOUSE NO. 23586.—A new way to combine two materials, preferably Georgette crêpe and satin. For medium size: 3 yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. 22880.—For the blouse in medium size: 1⅞ yards of 36-inch material; ⅝ of a yard of 27-inch material for collar facing and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

SKIRT NO. 22798.—The skirt is 37 inches long and 2½ yards wide at the hem. For the skirt in medium size: 3 yards of 42-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. 23512.—The skirt is 37 inches long and 3 yards wide at the hem. For the skirt in medium size: 4¼ yards of 54-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. 23559.—The skirt is 37 inches long and 3½ yards wide at the hem. For the skirt in medium size: 4 yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. 22756.—The skirt is 37 inches long and 3 yards wide at the hem. For the skirt in medium size: 3⅛ yards of 36-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. 23508.—The skirt is 37 inches long and 3 yards wide at the hem. For the skirt in medium size: 2¾ yards of 54-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. 23557.—The skirt is 37 inches long and 3½ yards at the hem. For medium size: 5¼ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

BLOUSE NO. 23235.—For the blouse in medium size: 2⅛ yards of 27-inch material. 1⅛ yards of 27-inch material for the three-piece lining; ⅞ of a yard of 44-inch material for plain sleeves, or 1¾ yards of accordion-plaiting for sleeves. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. 23579.—A long peplum blouse gives the costume effect especially when made of the material of the skirt, and trimmed with striped satin. For the blouse in medium size: 4 yards of 40-inch material; 1½ yards of contrasting material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. 23290.—For the blouse in medium size: 3⅛ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. 23490.—For the blouse in medium size: 2¼ yards of 36-inch material; 1⅝ yards of 36-inch lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. 23142.—For the blouse in medium size: 2½ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. 23521.—For the blouse in medium size: 2⅝ yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

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WAIST NO. 23355; SKIRT NO. 23356.—An afternoon dress is cut with separate waist and skirt. For the waist in medium size: 2½ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 4 yards wide at the hem. For the skirt in medium size: 4 yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. 23582.—Here the waist-line, draped belt, and collar are very new. For the frock in medium size: 4¼ yards of 54-inch material; 3½ yards of 1-inch trimming; ½ yard of chiffon for collar. Sizes, 34 to 40 inches bust measure. The skirt is 36 inches long and 3½ yards at the hem. Price, $1.

WAIST NO. 23595; SKIRT NO. 23596.—This frock is especially designed for black velvet with ermine tail trimming at the collar and at each side of the skirt. For the waist in medium size: 1⅝ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3¼ yards wide at the hem. For the skirt in medium size: 4¾ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 23524; SKIRT NO. 23525.—This is an afternoon frock for chiffon and taffeta with the girdle of metal brocade. For the waist in medium size: 2⅛ yards of 40-inch material; ⅞ of a yard of 36-inch lining; ⅜ of a yard of 40-inch material for girdle. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3½ yards wide at the hem. For the skirt in medium size: 9⅜ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 23497; SKIRT NO. 23498.—This frock is as effective when shirred as when plaited by machine. For the waist in medium size: 1¾ yards of 40-inch material if plain, or 3 yards of 40-inch material if plaited; 1⅛ yards of 36-inch material for collar, cuffs, and girdle; ⅞ of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 7¼ yards wide if plaited material is used. For the skirt in medium size: 3¾ yards of 40-inch material if plain, or 7⅜ yards of 40-inch material if plaited. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 23603; SKIRT NO. 23604.—This frock may be of velvet with a contrasting vest of chiffon beaded in conservative designs. For the waist in medium size: 2⅝ yards of 40-inch material; 1 yard of 40-inch material for underwaist; ⅜ yards of 36-inch material for collar; ⅞ of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3 yards wide at the hem. For the skirt in medium size: 4 yards of 40-inch material; ½ yard of 40-inch material for front of skirt. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Prices, 50 cents.

WAIST NO. 23564; SKIRT NO. 23565.—A frock, one-piece in effect, and suitable for velvet boasts of a fur belt as well as collar and cuffs. For the waist in medium size: 1¾ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3¾ yards wide at the hem. For the skirt in medium size: 4¼ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

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FROCK NO. 23458.—This one-piece frock may well be of dark velvet with its deep yoke, collar, and cuffs of ivory satin. For the frock in medium size: 5⅜ yards of 40-inch material; 1 yard of 36-inch material for collar, cape, and cuffs. 1 yard of 36-inch material for waist lining. The skirt is 36 inches long and 4 yards wide at the hem. Sizes, 16 and 18 years; 34 and 36 inches bust measure. Price, $1.

WAIST NO. 23173; SKIRT NO. 23174.—In this frock the back and girdle are cut in one piece and are made of contrasting material to match the tabs. For the waist in medium size: 1¼ yards of 42-inch material for waist, back-yoke, and sleeves; ⅝ of a yard of 40-inch material for back of waist and girdle; ¾ of a yard of 40-inch material for vest, collar, revers, and sleeve inserts. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3 yards wide at the hem. For the skirt in medium size: 3½ yards of 42-inch material; ¼ of a yard of 40-inch material for pocket flaps. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 23247; SKIRT NO. 23248.—This frock, an excellent design for velvet, might have the front panels of metal brocade and the collar of ivory satin. For the waist in medium size: 2⅝ yards of 36-inch material; ⅜ of a yard of 36-inch material for the collar; 1 yard of 11-inch ribbon for vest. Sizes, 16 and 18 years, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 35 inches long and 3⅜ yards wide at the hem. For medium size: 3¼ yards of 36-inch material. Sizes, 16 and 18 years, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 23495; SKIRT NO. 23496.—A cloth frock, one-piece in effect, may be trimmed with narrow bands of satin or velvet. For the waist in medium size: 1 yard of 40-inch material; ¾ of a yard of 40-inch material for sleeves; ⅞ of a yard of 36-inch material for waist lining; ½ yard of 40-inch material for girdle; ⅜ of a yard of 36-inch material for collar and vest; 5 yards of trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3½ yards wide at the hem. For the skirt in medium size: 3½ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 23258; SKIRT NO. 23259.—This frock illustrates a simple and effective way to combine two materials, preferably Georgette crêpe and satin. For the waist in medium size: 1⅛ yards of 36-inch material for upper part of the waist and sleeves; 1 yard of 36-inch material for the

(*Continued on page* 104)



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PATTERN DESCRIPTIONS

(*Continued from page 102*)

lower part of the waist; ⅞ of a yard of 36-inch material for the collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 35 inches long and 3⅜ yards wide at the hem. For the skirt in medium size: 1¼ yards of 36-inch material for upper section of the skirt; 2⅜ yards of 36-inch material for the lower section of the skirt. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. 23499.—This one-piece frock may be of serge with its sole trimming consisting of satin collar and cuffs and braid-bound edges. For the frock in medium size: 5⅝ yards of 40-inch material; ½ yard of 40-inch material for collar and cuffs; ⅞ of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. The skirt is 37 inches long and 3½ yards wide at the hem. Price, $1.

WAIST NO. 23213; SKIRT NO. 23214.—The revers and pockets may be of satin and the frock of serge. For the waist in medium size: 2⅛ yards of 40-inch material; ¾ of a yard of 36-inch material for collar, cuffs, and belt; 5 yards of ½-inch braid; ⅞ of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 4½ yards wide at the hem. For the skirt in medium size: 5⅛ yards of 40-inch material; 8 yards of ½-inch braid; 6½ yards of fringe. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

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WAIST NO. 23422; SKIRT NO. 23423.—The two-piece overwaist may be of serge, the sleeves and underwaist and upper section of the skirt of satin. For the waist in medium size: 2⅝ yards of 27-inch striped material; 1¼ yards of 27-inch plain material; ⅞ of a yard of 36-inch lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 35 inches long and 3½ yards wide at the hem. For the skirt in medium size: 2½ yards of 27-inch striped material; 3⅛ yards of 27-inch plain material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 23493; SKIRT NO. 23494.—The front and belt are cut in one piece and the peplum is adjusted at the side front beneath the belt. For the waist in medium size: 3¾ yards of 40-inch material; ½ yard of 40-inch material for collar and cuffs; 1¼ yards of 40-inch material for tunic facing; ⅞ of a yard of 36-inch lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3 yards wide at the hem. For the skirt in medium size: 3⅝ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 23286; SKIRT NO. 23287.—The overblouse and underblouse are included in the one pattern for 50 cents. For the waist in medium size: 1⅜ yards of 42-inch material for overblouse; 2⅛ yards of 36-inch material for guimpe and sleeves. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 35 inches long and 3½ yards wide at the hem. For the skirt in medium size: 2¾ yards of 42-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. 23553.—The normal waist-line is marked by a belt in front; the moyen âge waist-line is featured in back. For the frock in medium size: 6½ yards of 40-inch material. The skirt is 37 inches long and 3¾ yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, $1.

WAIST NO. 23587; SKIRT NO. 23588.—A simple trimming is this of narrow soutache braid sewed on satin. For the waist in medium size: 1⅝ yards of 40-inch material; 1¼ yards of 40-inch material for collar, cuffs, and girdle; ⅞ of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3⅜ yards wide at the hem. For the skirt in medium size: 1⅝ yards of 40-inch material for upper section; 2¼ yards of 40-inch material for lower section; ⅞ of a yard of 1½-inch belting. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 23316; SKIRT NO. 23317.—If the frock were of taupe satin, the buttons might be moleskin and the loops bronze cord. For the waist in medium size: 2½ yards of 36-inch material; ⅝ of a yard of 27-inch material for collar and cuffs; 1⅜ yards of banding. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 4 yards wide at the hem. For the skirt in medium size: 4⅜ yards of 36-inch material; ½ yard of contrasting material 27 inches wide for hip sections; 1⅝ yards of trimming; 3 yards of banding. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 23519; SKIRT NO. 23520.—The collar and the open, faced under-arm seam are now points of fashion. For the waist in medium size: 1½ yards of 40-inch material; ⅞ of a yard of 36-inch material for lining; ⅝ of a yard of 40-inch material for girdle; ½ yard of 40-inch material for collar, bias bands, and underarm faces. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3½ yards wide at the hem. For the skirt in medium size: 4¼ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. 23425.—On a serge morning dress, the trimming may well be rows of round nickel buttons. For the frock in medium size: 5¼ yards of 36-inch material; ¼ of a yard of 36-inch material for collar facing; 1⅛ yards of 36-inch lining. The skirt is 37 inches long and 2⅝ yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, $1.

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COMBINATION NO. 23361.—A combination consisting of brassière and drawers. The top is shaped across the front by a bow at the center front. For the combination in medium size: 2½ yards of 36-inch material; 2 yards of ¾-inch ribbon. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

COMBINATION NO. 23148.—The combination is cut in one piece with the fold of the width of the material at the lower edge. For the combination in medium size: 2¼ yards of 36-inch material; 1¼ yard of beading; 1⅝ yards of insertion; 4¼ yards of lace edging. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

COMBINATION NO. 23395.—The camisole is cut in one piece and the drawers are cut in two pieces, seamed at the waist-line. For the combination in medium size: 2 yards of 40-inch material; 6⅛ yards of 1¼-inch insertion; 5⅛ yards of edging; 1⅛ yards of ¾-inch insertion for armholes; ⅞ of a yard of 1-inch beading for belt; 1⅝ yards of ½-inch beading; 1½ yards of wide ribbon; 1¾ yards of narrow ribbon. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

PAJAMAS NO. 23114.—Pajamas seamed at the waist-line and opening across the back under the belt. For the pajames in medium size: 5⅛ yards of 36-inch material; 2⅛ yards of 3½-inch ribbon for lower part; 2 yards of 1½-inch ribbon for sleeves. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

COMBINATION NO. 23151.—Tucks at the side front make this combination semi-fitted. For the combination in medium size: 2½ yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

NEGLIGÉE NO. 23444.—The two-piece chiffon drapery is mounted on a straight foundation of satin. For the negligée in medium size: for overskirt, veiling of satin underskirt, overwaist, and waist drapery, 7¾ yards of 42-inch Georgette crêpe; for belt, train, folds, and bindings, 1½ yards of 40-inch satin; 2¾ yards of 40-inch material for underskirt and waist lining; for underwaist, 1 yard of 40-inch chiffon, 1⅛ yards of lace, 7 inches wide. Sizes, 34 to 40 inches bust measure. Price, $1.

NEGLIGÉE NO. 23388.—Over a two-piece foundation dress a three-piece loose over-jacket of lace is worn. For the negligée in medium size: 4⅜ yards of 40-inch material; 4½ yards of 27-inch material for jacket. Sizes, 34 to 40 inches bust measure. Price, $1.

NIGHTGOWN NO. 23146.—A nightgown cut in but two pieces has only four seams, on the shoulders and under the arms. For the nightgown in medium size: 3¾ yards of 40-inch material; 1⅛ yards of 1½-inch ribbon. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

NEGLIGÉE NO. 23285.—A short negligée cut in but two pieces has lace ruffles in lieu of sleeves. For the negligée in medium size: 2¼ yards of 40-inch material; 9¾ yards of 1-inch trimming; 3½ yards of 1-inch ribbon; 2⅛ yards of 12-inch lace for sleeves. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

NEGLIGÉE NO. 23488.—A simple negligée has its cape waist cut in but two pieces. For the negligée in medium size: 5⅞ yards of 40-inch material; 8¼ yards of fringe. Sizes, 34 to 40 inches bust measure. Price, $1.

CHEMISE NO. 22800.—A one-piece envelope chemise is cut with the fold on the width of the material at the lower edge. For the chemise in medium size: 2⅛ yards of 36-inch material; 5⅞ yards of lace edging; 1¼ yards of beading; 1½ yards of ribbon. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

(*Continued on page* 106)



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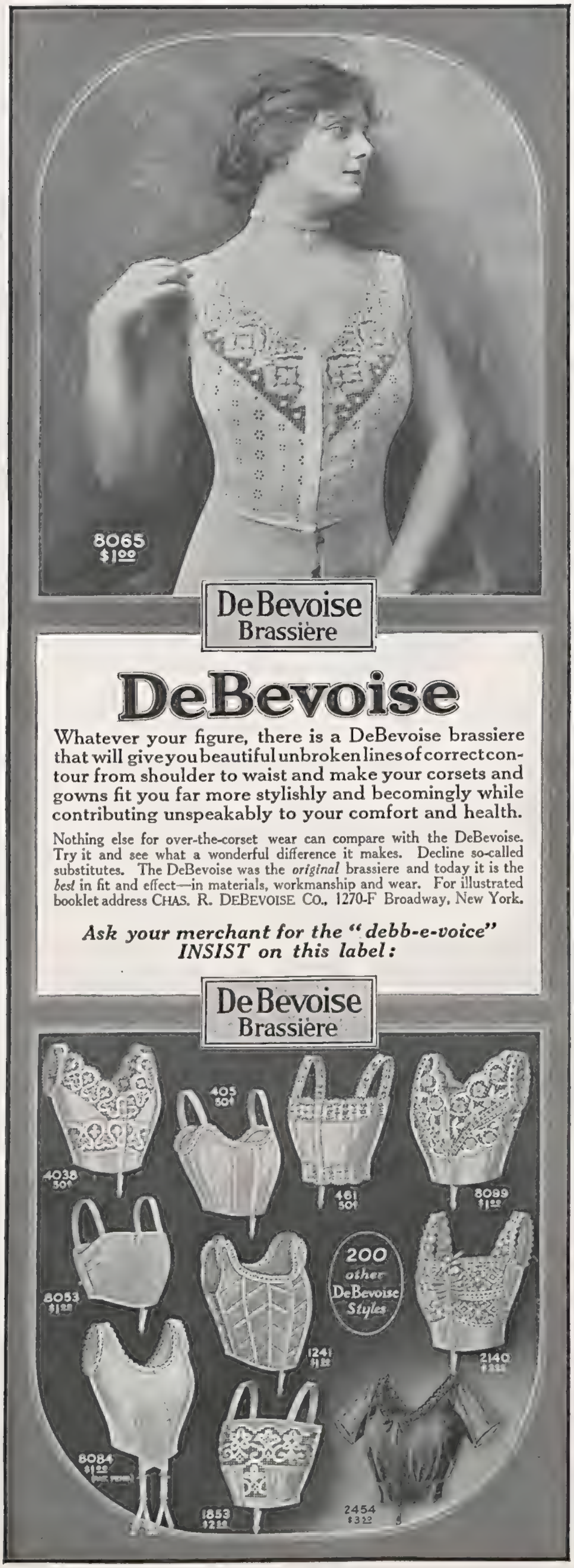


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The finer grades only
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PATTERN DESCRIPTIONS

(*Continued from page 104*)

CHEMISE NO. 23272.—An envelope chemise cut with the back and the front in one piece with the fold on the width of the material. For medium size: 2¼ yards of 36-inch material; 4 yards of insertion; 7 yards of edging; 3½ yards of beading; 4½ yards of narrow ribbon. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

PATTERNS ON PAGE 91

COAT NO. 23438.—The upper portion of the coat is cut kimono-fashion, in one piece. For the coat in medium size: 1¾ yards of 40-inch material; ⅜ of a yard of 40-inch material for collar and cuffs. Sizes, 2, 4 and 6 years. Price, 50 cents.

COAT NO. 23434.—For winter the double-breasted coat is always favored for its warmth. For the coat in medium size: 3¼ yards of 42-inch material, ⅜ of a yard of 27-inch material for collar. Sizes, 6, 8 and 10 years. Price, 50 cents.

COAT NO. 23433.—An excellent line is achieved by cutting the yoke and the top of the sleeve in one piece. For the coat in medium size: 2¼ yards of 42-inch material; ⅜ of a yard of 27-inch double-faced material for collar. Sizes, 2, 4 and 6 years. Price, 50 cents.

COAT NO. 23486.—The circular cut collar section of the coat is attached to the two-piece waist section. For the coat in medium size: 3⅛ yards of 40-inch material. Sizes, 8 and 10 years. Price, 50 cents.

COAT NO. 23477.—The one-piece lower section of the coat is shirred and the two-piece yoke is finished with a deep rolled collar. For the coat in medium size: 2½ yards of 36-inch material; ¾ of a yard of 36-inch material for collar, cuffs and facing. Sizes, 2, 4 and 6 years; 50 cents.

WAIST NO. 23264; SKIRT NO. 23265. A simulated one-piece frock may be of serge, hand-smocked with bright worsted. For the waist in medium size: 3⅛ yards of 40-inch material; ⅜ of a yard of 18-inch material for the collar. Sizes, 16 and 18 years, 34 and 36 inches bust measure. Price, 50 cents. The skirt measures 3 yards at the hem. For the skirt in medium size: 2¾ yards of 40-inch material for the skirt. Sizes, 16 and 18 years, 24 and 26 inches waist measure. Price, 50 cents.

COAT NO. 23482; SKIRT NO. 23483.—The front sections of the coat are cut in one with the belt, and looped to form commodious pockets. For the coat in medium size: 3⅛ yards of 42-inch material. Sizes, 16 and 18 years; 50 cents. The skirt measures 3¾ yards at the hem. For the skirt in medium size: 4¼ yards of 42-inch material. Sizes, 16 and 18 years; 50 cents.

FROCK NO. 23464.—This is a one-piece frock excellent for serge, with washable collar and vest. For the frock in medium size: 5⅞ yards of 36-inch material; ½ yard of 36-inch material for the vest; ½ yard of 36-inch material for trimming; ¾ of a yard of 36-inch material for lining. The skirt measures 3½ yards at hem. Sizes, 14, 16, 18 years, 34 and 36 inches bust measure, $1.

WAIST NO. 23275; SKIRT NO. 23276.—The school girl's dance frock is made suitably of satin and tulle. For the waist in medium size: 1¼ yards of 40-inch material for bodice. ½ yard of 40-inch material for yoke and sleeves; ½ yard of 54-inch tulle for sleeve ruffles; ⅛ of a yard of 36-inch lining. Sizes, 16 and 18 years, 34 and 36 inches bust measure. Price, 50 cents. The skirt measures 4 yards at hem. For the skirt in medium size: 4½ yards of 40-inch material for skirt; 2⅛ yards of 40-inch material for tunic. Sizes, 16 and 18 years, 24 and 26 inches waist measure; 50 cents.

PATTERNS ON PAGE 92

CHILD'S ROMPERS NO. 23273.—Play rompers cut in one piece are buttoned on the shoulders. For the rompers in medium size: 1⅜ yards of 36-inch material; 1¾ yards of 1-inch trimming. Sizes, 1 and 2 years. Price, 50 cents.

CHILD'S PLAY SMOCK NO. 23073.—The two-piece frock is smocked at the front and back for trimming. For the smock in medium size: 2⅝ yards of 36-inch material; ⅜ of a yard of 27-inch material for collar and cuffs. For the trousers in medium size: 1¼ yards of 36-inch material. Sizes, 2, 4 and 6 years. Price, 50 cents.

CHILD'S FROCK NO. 23466.—A child's play frock is cut with long-waisted front and back panels and kimono side sections. For the frock in medium size: 2¼ yards of 36-inch material; ½ yard of 36-inch material for double collar and cuffs; ¾ of a yard of 1-inch ribbon. Sizes, 2, 4 and 6 years. Price, 50 cents.

CHILD'S ROMPERS NO. 23011.—Boy's one-piece play rompers. For the rompers in medium size: 2⅜ yards of 36-inch material; ¾ of a yard of contrasting material for collar and cuffs. Sizes, 2, 4, 6, 8 years. Price, 50 cents.

CHILD'S FROCK NO. 23442.—A child's frock has the sash slipped through a shirred casing at the high waist-line. For the frock in medium size: 3⅜ yards of 36-inch material; 3½ yards of 1-inch ribbon; 1½ yards of 1-inch lace for collar frill. Sizes, 2, 4 and 6 years. Price, 50 cents.

INFANT'S LAYETTE NO. 22536.—This infant's layette consists of six garments, the patterns of which are all included for 50 cents. For the cap: ½ yard of 36-inch material. For the coat: 3 yards of 42-inch material. For the jacket: ¾ of a yard of 27-inch material. For the dress: 2¾ yards of 36-inch material. For the wrapper: 2 yards of 27-inch material. For the dress: 2 yards of 36-inch material.

CHILD'S FROCK NO. 23485.—This child's frock is made with a separate overblouse. For the frock in medium size: 3½ yards of 36-inch material; ⅝ of a yard of 36-inch material for underwaist. Sizes, 8 and 10 years. Price, 50 cents.

CHILD'S FROCK NO. 23461.—A child's frock is most useful made, as this one is, with a separate guimpe and overdress. For the frock in medium size: 2 yards of 36-inch material for overdress; 1½ yards of 36-inch material for underdress. Sizes, 6, 8, 10 years. Price, 50 cents.

CHILD'S SMOCK NO. 23069.—A child's frock cut with raglan sleeves is smocked both in front and back. For the frock in medium size: 3 yards of 36-inch material. Sizes, 6, 8, 10, 12 and 14 years. Price, 50 cents.

CHILD'S FROCK NO. 23436.—A child's play dress is made over knickerbockers. For the dress in medium size: 2½ yards of 36-inch material; for knickerbockers, cuffs, collar and belt, 2¼ yards of 36-inch material. Sizes, 2 to 12 years. Price, 50 cents.

CHILD'S FROCK NO. 23067.—A child's play frock is designed with the back belt cut in one with the front of the frock and the front belt cut in one with the back of the frock. For the frock in medium size: 3¼ yards of 36-inch material; ⅜ of a yard of 27-inch material for the collar and cuffs. Sizes, 6, 8, 10, 12 years. Price, 50 cents.

CHILD'S SMOCK NO. 23480.—A child's play frock smocked at the center front has a deep sailor collar in the back. For the smock in medium size: 2½ yards of 36-inch material; ⅝ of a yard of contrasting material 36 inches wide for collar and cuffs; ¼ of a yard of 36-inch lining. Sizes, 2, 4 and 6 years. Price, 50 cents.

ART MEETS FASHION HALF-WAY

(*Continued from page 51*)

of chemistry was of great value to her in her researches. Eventually, she discovered the process she sought.

By the Gallenga process, the gold and silver are applied in different shades; sometimes as many as nine tones are used. The colors become part of the tissue, not stiffening it in the least degree, and neither fading nor rubbing off. When Señora Gallenga finally succeeded, she had a small exhibition in her studio of all the things she had produced and asked her friends to see them. They came, with the usual scepticism of friends, but no sooner had they seen the gowns than that scepticism faded. A later and larger exhibition drew the attention of the government officials, and Señora Gallenga was invited to send her work to the Panama-Pacific Exposition, where she was awarded the Grand Prize for her gowns.

The harmony of color and line of her cloaks and gowns is truly remarkable. The costumes fall in wonderfully graceful folds, and usually they are weighted with large beads. Each design is taken from one centuries old. These archaic designs give the gowns a mellow beauty which may not appeal to the undiscriminating, but which is fully appreciated by all those who love the beautiful.

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Gowns

Wraps

Tailleurs

THROUGH OUR WEST INDIES

(*Continued from page 56*)

Cámara. Near are the Spanish Casino and the French Club.

In the shops of San Juan are displayed beautiful tiré filet and drawnwork done by the native women. The most beautiful specimens of this come from Ponce and Mayaguez, and the beauty and delicacy of the work is only rivaled by the wonderful Italian filet, which it resembles.

THE NATIVE SERVICE

The best native café is the Mallorquina where Porto Rican coffee is made by an expert. The best native restaurant is the Covadonga, and here most excellent meals are served. Delightful soft drinks and ices flavored with a fruit called *guanabana* are served at both places and are called *refrescos*. Then there is a *dulce* which is eaten with delicate frost-like tubes of sweet paste. These are dipped into the liquid sweet, and one experiences the novel sensation of devouring spoon and ice simultaneously.

All the streets of San Juan are very narrow, and in certain sections one-way traffic rules are observed. The police are very courteous, but sometimes the stranger is gently informed that he must reverse through several hundred yards of closely packed vehicles or even up some steep and narrow hill, for most of the streets of San Juan are hills, and steep ones at that. Every house has its picturesque patio, that divine inspiration of the Moors in their passion for light and for air. Every house has its barred windows on the ground floor, its beflowered balconies on the second, from which lean the pretty, dark-eyed señoritas, here a lovely Dolores with a face that might serve as a model for a Mater Dolorosa, there a voluptuous Carmen, with a crimson pomegranate blossom placed coquettishly in her black hair and flirting the inevitable fan. Porto Rican women, as a class, are not as beautiful as the women of Seville or Madrid, but the children, almost without exception, are lovely. Many of the little Rafaels, Manuelas, Carmencitas, Consuelos, and Glorias running about "divinely in the nude," would make wonderful models for cupid or seraphim. Some of these children are delicately fair; others have complexions of rich olive, while occasionally one sees the bright orange skin which so delighted Lafcadio Hearn in the West Indies.

After seeing the shops and cafés, the churches and public buildings, the wisest thing to do is to take automobile from there, for the streets leading to Casa Blanca, Castle Morro, the Infantry Barracks, and the parade grounds are straight up the hill.

FOREWARNINGS FOR THE MOTORIST

An insular license is required before the traveler can use his car. This is obtained at the *Intendencia* Building on the Plaza Principal, and the full fee for a private machine is five dollars, but a special transient license may be procured for two dollars a month. The automobile laws are not at all stringent in Porto Rico; there is no speed limit except in the towns and villages, and there drivers are directed to reduce their speed to sixteen kilometers an hour. When leaving a machine in town, a chauffeur should be left in charge, as there is an ordinance forbidding drivers to leave machines unattended on the streets. Garages, repair shops, accessory dealers, and motor agencies are numerous throughout the island; the charges are reasonable, and the quality of the work as good as in the United States. Gasoline costs from thirty to fifty cents a gallon, according to the locality. In some of the far interior towns, I have heard of a charge of sixty cents; the wise motorist, therefore, always carries an extra tank or tin of gasoline when starting on an extended trip. One point which should be provided for, is that the climate and the mountain grades consume gasoline very rapidly, so that a car will seldom give more than two-thirds as much mileage to the gallon as in the United States.

La Fortaleza, or the Palace of Santa Catalina, is at the end of La Fortaleza Street, toward the Bay. This was the first fort erected in San Juan, but frequent additions made the structure more and more pretentious, until it came to be used as the residence of the Spanish governors. It is now used as a residence for the American governor. Our English cousins always refer to it as "Government House," but with our inherent love for the housing and trappings of royalty, we love to call it "The Palace" as the Spaniards did. The building is massive and impressive inside and out. Its patio and beautiful gardens, the main stairway with its dome ornamented with paintings, the old throne room, and the secret underground passages and vaults well repay a visit. No lovelier place for a fête can be imagined than the wonderful gardens of this palace, with their stately palms and mangoes, their feathery ferns and climbing vines, radiant with oleanders and hibiscus, and sweet with the fragrance of myriad blossoms. The tropic moonlight is an enchantment, and the air is full of the incense of flowers seen and unseen. The jessamine lifts its golden chalice, violet and heliotrope waft a sweet welcome, and the odorous blossoms of the bitter orange hang over the paths.

THE MOORISH CASA BLANCA

Casa Blanca, built by the son of Ponce de Leon in 1525, shows Moorish architecture at its best in Porto Rico. It rises upon four terraces, each covered with wonderful tropical flowers and plants, above which rise stately palms. My first sight of Casa Blanca was on the occasion of a reception given there by the military commander, Col. Howze, to honor General Frederick Dent Grant. To walk through those ancient gardens beneath waving palms fragrant with jessamine and oleanders and ylang-ylang and the night-blooming cereus, amid orange trees, with dark green foliage, bridal blossoms, and golden fruit, is to walk through a poem. Never was moonlight so rich, so golden, falling upon the white parapeted walls like an enchantment and shining far out over the sea to the glimmering lights of vessels in the harbor. In the huge patio, a marquee has been built for dancing, Japanese lanterns glow and sway, the regimental band plays the national air, "Borinquen", and, of course, the favorite "La Paloma." It seems strange indeed to see our American young people dancing the fox-trot in the shadow of these ancient walls, walls that were a hundred years old before the "Mayflower" was heard of.

By descending the hill from Casa Blanca and passing up Recinto Oeste Street behind the city wall, the old San Juan gate is reached, the only remaining gate in the great wall that once encircled the city. An inscription, "Anno Domini 1749", testifies to the fact that the huge brass-headed nails which hold it have served their purpose well. A short distance from La Fortaleza, farther along the sea-wall and overlooking the Bay, is the Pink Palace, so called from its traditional color.

TO THE TOMB OF PONCE DE LEON

This palace was formerly occupied by the lieutenant-governor, but is now utilized for government offices. In the early days of the occupation, Mrs. Frederick Dent Grant was the beautiful and beloved chatelaine of the Pink Palace, and she is remembered as one of the most

(*Continued on page 110*)

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Here, all traces of fatigue, crows-feet, eye puffiness, skin discolorations, coarseness and other distressing signs are eliminated by the Arden Muscle-Strapping Treatment. If you would like to know what Arden methods can accomplish, you will find a trial treatment at the Salon most convincing.

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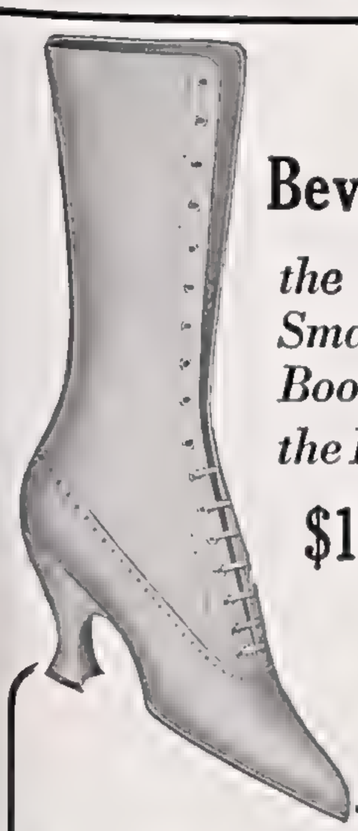


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THROUGH OUR WEST INDIES

(*Continued from page 108*)

gracious hostesses and as one who did more than any other American woman to cement the bonds of friendship between the Porto Ricans and the Americans. General Grant himself showed me over his building the year before he died, recalling the many festivities that had taken place in the Pink Palace, paying loving tribute to the tact and adaptability of Mrs. Grant in dealing with a situation so entirely new. She and Mrs. Cabot Ward share alike in the affectionate remembrance accorded them by the Porto Ricans.

From the Pink Palace it is but a few steps to the Plaza, where the traveler may take motor again and go up to the Plaza of San José, on the heights not far from the barracks, to see the quaint, weather-beaten, old statue of Ponce de Leon, cast from the cannon captured from the English invaders of 1797. Fronting this Plaza is the church of San José, erected in 1532. This church formerly guarded the remains of Ponce de Leon; a few years ago, however, the remains of the famous explorer were removed to the Cathedral with great pomp and splendor and with ceremonies conducted by Cardinal Farley. Descending San José Street and turning one square to the right, one comes to the Bishop's palace, the residence of the head of the Catholic Church in Porto Rico. The palace consists of a massive building and cloister dating back to 1738.

THE WALDORF OF PORTO RICO

The Miramar Hotel is the one truly American hostelry in San Juan and may rank as the Waldorf-Astoria of Porto Rico. Dinner dances on Saturday nights, with gay native music, add to its popularity. The beautiful Miramar apartment house, which with its huge white Corinthian columns is far more Greek than Spanish, is the acme of comfort and the last word in cleanliness and refinement. Soft-voiced, English-speaking, West Indian negroes are the servants employed, and their faithfulness and thoroughness are proverbial. People from the States always ask if a knowledge of Spanish is essential in Porto Rico. While it is always desirable to speak the language of any country in which one travels, in Porto Rico there is always some one to be found who speaks English, and one may be sure of an interpreter among the school children.

Many other places of interest in and around San Juan, too numerous to mention even in Baedeker, will appeal to the tourist who has unlimited time at his disposal, but those who are motoring through the island may now turn their attention to the splendid asphalt boulevard which leads past the municipal theatre, the railroad station, the Y. M. C. A. Building, the new Carnegie Library, and passes out under the grim old fortress of San Cristobal.

On one side tower the succession of fortresses, Cristobal, Escambrón, and Princesa, hoary with age and grim with memories of the thousands of slaves who toiled and died in completing the massive walls (in some places thirty feet thick), the secret tunnels, the moats, and the towers. When the traveler lifts his eyes to the north, to Fort El Morro with its ancient moats and dungeons, its bastioned towers and impregnable walls, they will rest upon a perfect example of an old-time Spanish fortification. So massive are these walls that the modern guns of Evans and Sampson did but comparatively little damage in a four hours' bombardment, although the marks of the shells may be seen.

A HIGHWAY OF FOUR HUNDRED YEARS

The military road, the famous highway which traverses the island from San Juan to Ponce, a distance of eighty miles, is the main artery of the general road system of Porto Rico, with branches in all directions. This marvelous feat of engineering was accomplished by the Spaniards four hundred years ago and is to-day one of the finest highways in the world. Beyond the fortress of Cristobal, is the beautiful bridge of San Antonio, with the quaint fort of San Geronimo to the left and the half-hidden remains of the old walls and moats to the right. Santurce, a charming and comparatively new suburb, lies just beyond the San Antonio Bridge, and here many Americans have their homes. At Miramar, the lovely hill looking over the sea, is located the Union Club, the rendevzous of the American business men in San Juan, and above it always floats the Stars and Stripes. A pretty habit of hoisting one's native flag above one's home on holidays is observed especially in Santurce. On one side, the Union Jack floats over an English home; across the street, a major of the service, who is also a doctor, flies our starry banner. The German consul, of course, runs up the colors of the imperial eagle. Another home, the distinguished owner of which wears the ribbon of the Légion d'Honneur, flies the tri-color of France.

From Santurce the road leads past broad meadows shaded with cocoanut palms, over the picturesque Martin Peña Bridge, through the barrio of Hato Rey to Río Piedras. Río Piedras was formerly the seat of the summer palace of the old Spanish governors. The buildings have been torn away and the gardens converted into a sort of park, but they are still referred to as "the governor's gardens." The most magnificent trees of the island form a wonderful avenue down the length of the garden, an avenue which it would be difficult to surpass in stateliness.

ALONG THE MILITARY ROAD

The military road continues through an area of unbelievable fertility, and always in view from the road are the foothills and cone-shaped eminences of the central mountain range known as the Sierra de Luquillo. El Yunque lifts a blue aerial dome fit to crown a dream cathedral, and its cloud-capped summit is lost in a true impressionist purple. From here the journey is an endless and ever-changing panorama of beauty. The trees, alone, are a source of continual joy; the tall stately cocoanut palms rise to a height of sixty feet, and their magnificent, glistening, green fronds droop about clusters of green melon-like fruit; the bamboo with its plume-like foliage suggests Japan; the banana spreads wide banner-like leaves of tropical luxuriance above huge purple buds; and the bread fruit tree with its great glossy leaves and fruit resembles the Osage orange. The bomba is perhaps the most singular of all, for it bears aloft a fruit the size and color of a watermelon, strikingly suggestive of broken heads for whomsoever may venture beneath.

Whether seen in stately colonnades and long avenues, or standing singly or in groups, the beauty of the royal plam beggars description. The graceful plume-like leaves look so feathery and so delicate at their dizzy height that one marvels to find that they are twelve feet in length with a stem thicker than a man's arm, while those apparently tender tapering rays of green are like elongated sword blades. Palms always suggest the East. Who can see them without visions of wide reaches of sandy desert, slow windings of stately caravans, and bright oases by crystal fountains? But here the deep ravines and towering moun tains "in verdure clad" remind one that this is not the desert with its wide stretches

(*Continued on page 112*)



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PRONOUNCED FRO-LA-SAY
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Beauty and the Superwoman

Much has been said of strength and stature for the evolution of man to superman, but to evolve from woman to superwoman, the great requirement is beauty,—beauty of soul, mind and body,—and woman of to-day needs no age-long evolution.

The superwoman to-day is the woman who makes the most of herself. To retain her fresh, pure beauty of complexion until an advanced age is her aim. She can do this by consulting



Madame Helena Rubinstein

and obtaining the benefit of her skill and world-wide experience.

If your skin is already good, clear and pure, you can enhance its beauty; or if it is marked by flaws and impurities, freckles and sallowness, by lines and wrinkles, you can attain *enduring beauty* by following the advice of this world-famous Beauty Specialist, and by using faithfully her marvelous and inimitable Valaze Preparations.

Bring your case to the Supreme Court of Beauty, to Madame Rubinstein, in person or by mail. She will give you here sincere, courteous advice without fee.

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FOR THE CARE OF A NORMAL SKIN

VALAZE BEAUTIFYING SKIN-FOOD

This wonderful preparation removes freckles and tan; prevents sallowness; clears, softens and whitens the skin, and restores flawless beauty to the most neglected complexion, preserving its natural beauty for many years. *Valaze* wards off lines and wrinkles and rejuvenates the skin tissues.

Valaze has been used for years by the best known women of aristocratic and royal circles abroad. Just as a good complexion is the foundation of real beauty, *Valaze* is the foundation of a good complexion. Price $1.00, $2.00 and $6.00 a jar.

VALAZE SKIN TONING LOTION

To obtain better and more rapid results this companion preparation to Valaze should be used with it. For a dry skin, the "Special" is used. Price, $2.00 and $4.00. For a greasy or a normal skin, the ordinary at $1.25, $2.25 and $5.00 a bottle.

VALAZE COMPLEXION SOAP

Valaze Complexion Soap softens and beautifies a normal skin, and is delightful for all skins. Price, 70 cents.

FOR BLACKHEADS AND GREASY, COARSE SKIN
VALAZE BLACK HEAD AND OPEN PORE PASTE

Refines coarse skin texture, removes greasiness, blackheads, and reduces enlarged pores. Used in place of soap. Price, $1.00, $2.00 and $5.00.

VALAZE LIQUIDINE

Overcomes greasiness and "shine" of the skin, and undue flushing of nose and face. Gives a cool, fair and mat appearance to the complexion. Helps to overcome open pores and blackheads. Price, $1.50, $2.75 and $5.50 a bottle.

FOR BAGGY, RELAXED AND FLABBY SKIN
VALAZE ROMAN JELLY

This is a new astringent balm which consolidates and makes firm loose and flabby tissue. The tightening and smoothing out of the skin about the mouth and eyes and under the chin which it accomplishes is really wonderful. Price, $1.50 and $3.00 a bottle.

FOR DOUBLE CHIN

VALAZE REDUCING JELLY (price, $1.50 and $3.00) also the **VALAZE REDUCING SOAP** (price, $1.25 a cake) are two most effective preparations to remove a double chin as well as superfluous fat.

TO IMPROVE GROWTH OF EYELASHES
NOVENA EYELASH CREAM

This non-injurious preparation stays falling of eyelashes and eyebrows and promotes their growth, at the same time darkening them. Price, $1.50.

FOR SUPERFLUOUS HAIR

The Novena Hair Remover is the only reliable non-injurious, effective remedy to quickly remove the growth of hair from the face as well as the arms. Price, $2.00.

TO REMOVE VEIN MARKS
VALAZE VEIN LOTION

The disagreeable blemishes of "broken veins" and "vein marks" on cheeks and nose are brought out by the cold weather. Valaze Vein Lotion is the only preparation known in the world used in such instances. Price, $3.00, $5.00 and $10.00 a bottle.

USE AND CHOICE OF FACE POWDERS

VALAZE COMPLEXION POWER, in five tints, flesh, rose, cream, rachel and white, for greasy moist skins, also for normal skins.

NOVENA POUDRE, in five tints, for dry skins. Price, $1.00, $2.50 and $4.50 a box.

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At Madame Rubinstein's MAISON DE BEAUTE VALAZE, 15 East 49th St., New York, as at her Paris and London establishments, under the care of trained assistants, wrinkles and lines vanish; coarseness of skin, double chin, loose and flabby tissue, blackheads and enlarged pores, puffiness under the eyes, and other imperfections, are very quickly remedied and treated by the most advanced methods. Special "skin clearing" treatments given.

A copy of Madame Rubinstein's booklet, "Beauty in the Making," will be sent on receipt of 2c stamp to cover postage.

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The beautiful ARETTA Cluster of Puffs for the crown or back hair,

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Superior accommodations for Hairdressing, Marcel Waving, Hair Coloring, Shampooing, Facial Massaging, Manicuring, and for imparting to your hair the genuine, permanent "EVERLASTING WAVE", which lasts till new hair grows in. Illustrated De Luxe catalog, "HAIRDRESS BEAUTIFUL", describing our fine hair pieces, sent on receipt of visiting card.

Hair Dressing

A. Simonson

506 Fifth Ave., New York

Hair Goods

THROUGH OUR WEST INDIES

(*Continued from page 110*)

of sand, but the Switzerland of the tropics. When one has a native chauffeur, he is likely to travel not to see the country but to annihilate space. There are moments when one can do little except sit tight and trust that a special providence protects travelers. It is fortunately a road upon which one can not be alone; with a million one hundred and twenty thousand inhabitants and an area of only three thousand six hundred square miles, one naturally is never alone. Should the motor break down miles from town, instantly, from no one knows where, twenty natives spring up to offer their assistance. Small streams which here and there cross the road sometimes become so swollen that fording them without assistance is an impossibility. Quaint, indeed, it is to see a group of gesticulating shouting natives pulling and pushing a motor through a yellow, rushing, mountain stream. Sometimes they hitch their huge bullocks to the automobile and thus convey it across.

Through the valley in which Caguas is located, winding in great serpentine curves, flow the Cayaguas and Gurabo rivers. The entire valley is devoted to tobacco. Much of the tobacco is grown under mosquito netting, which insures a finer tenderer leaf. At a distance, these vast fields present the appearance of snow. On either side, the great mountains, covered to the summits with unchanging verdure, rise to great heights or descend to profound gorges.

Leaving Caguas, the motorist passes through an avenue of flame, for the roadside for miles is bordered with the glorious flamboyant tree, dazzling the eyes with its wealth of blossoms of living fire, while its fern-like green leaves arch across the way and furnish a grateful shade. As the motor ascends the mountains, winding in and out in great serpentine curves, one can look back and see the road like a great silver ribbon, appearing in five different places below. It winds about the mountain, turning in sharp curves around jutting spurs and beetling cliffs, until the crest is reached, two thousand feet above the valley. From this height, the road leads rapidly down to Cayey, where immense military barracks fill the foreground.

THE SUMMER CAPITOL

From Cayey the road begins to climb a second mountain range higher than the first. One can but marvel at the stupendous labor involved in constructing this road, which is a triumph of engineering skill and as smooth and well-kept as a city boulevard. Up this road the motor climbs until it arrives at Aibonito Pass, three thousand three hundred feet above the sea, and looking southward the motorist is rewarded by a sight of the shining waters of the Caribbean Sea, gleaming like sapphire amid mountains of emerald. At this height the air is delightfully cool and invigorating. The governor has here his summer place, "Jajome Alto," a picturesque place which Governor Colton transformed into a lovely mountain home. Almost any week's end would find him here with his sister, entertaining a party of friends with the generous hospitality which characterized his entertaining as Governor of Porto Rico. Aibonito is to San Juan what Simla is to India, what Baquio is to Manila.

The next important stop on the road from San Juan to Ponce is at Coamo Springs, which was founded in 1606 and is quite a health resort, boasting the finest hot springs in Porto Rico and famed as a "cure" for rheumatism. A fine American hostelry is open here the year round, and excellent food, both American and native dishes, may be had. Most of the small towns in the interior of the island look alike, there is the inevitable plaza found in all Spanish towns, and there are the bright tinted stucco houses with red tiled roofs and the church which always graces the most prominent side of the square and which forms the distinctive feature of each town, for no two of the churches are alike.

TO SPANISH PONCE AND BEYOND

As one approaches Ponce, great changes in the vegetation are noted; the brilliant green foliage and mammoth tree ferns give place to acacias, flamboyant trees, and the royal poinciana. Ponce is entirely different from San Juan and, while not so picturesque, is perhaps more typically Spanish with its level streets and one-story buildings. There are several good hotels in Ponce, and the best and most expensive is the Hotel Français; the Meliá and the Inglaterra are said to be clean and comfortable. Ponce has many charming residences, several clubs, and a splendid theatre called "La Perla." The carnival at Ponce far exceeds in charm and elaboration the carnival at San Juan. The most elegant people in the city take part in the balls and make the *fiesta* a most interesting and enjoyable event.

From Ponce, the motorist has a choice of numerous routes to other towns. To the west, a road leads through Peñuelas, Yauco, Sabana Grande, San German, and other towns to Mayaguez on the west coast. If one goes north, the road leads through Adjuntas and Utado to Arecibo on the north coast, while easterly one may travel to Guayama and Humacao along the shore and from either of these towns turn inland again to Caguas or Cayey.

The city of Mayaguez at the extreme western end of Porto Rico is a charming place, but the road leading to it is not so good as the other highways; and the scenery along the way is not so interesting. Those whose time is not too limited should not fail to take the trip to Arecibo, as the road traversed is one of the most picturesque on the entire island. Arecibo was founded in 1537 and is probably the most typically Spanish town in Porto Rico. A prominent American, whose father owned much valuable sugar land around Arecibo, secured a concession from the Insular Government to drain a vast swamp near the town. He brought over the latest machinery and a competent engineer, and after two years of Herculean effort the swamp was drained, and now waving cane fields spread where was once a waste of stagnant water.

COME-HITHER QUALITIES OF PORTO RICO

From Arecibo, the motorist may go westward to Aguadilla on the west coast, or eastward back to San Juan through Manati, Vega Baja and Bayamon. There are many other routes equally attractive, and it is difficult to say which route offers the greatest inducements, for all about Porto Rico are excellent roads and beautiful scenery. Many motorists will agree that for a one day trip, none is more beautiful and interesting than what is known as the Comerio road. The best single trip is the one from San Juan to Ponce, entirely across the island, returning via Guayama on the southeast coast, to San Juan.

One of the finest golf courses in the world, most romantically and picturesquely placed, lies beneath Castle Morro and along the blue Atlantic, with Casa Blanca, the barracks, and the Palace in the near foreground. Sea-bathing is available within the coral reefs at the Country Club in San Juan, for there the bather need have no fear of sharks. Strawberries are ripe in January in Porto Rico, and the supply of fresh fruits and vegetables is not only abundant but of unusual variety.



Department for filling and sealing Peanut Butter jars at the Beech-Nut Plant



Filling glass jars with Peanut Butter at the Beech-Nut Plant

We have always wanted the housewife to see the conditions under which Beech-Nut foods are made. With the aid of a new process of color photography, we are showing readers of Vogue pictures of the Beech-Nut Plant in colors just as the eye sees them. The original color photographs are not retouched or tinted by hand. Visitors are always welcome at the Beech-Nut Plant.

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"THE BEECH-NUT plant is magnificent! So clean—so completely equipped—and what is made there is the best—the very best. It is impossible to improve upon the flavor and purity of what they put up, and that is why I have my sauce made there."

Oscar of The Waldorf-Astoria

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Beech-Nut Crab-Apple Jelly
Beech-Nut Red Currant Jelly — Beech-Nut Strawberry Jam
Beech-Nut Red Raspberry Jam
Beech-Nut Blackberry Jam — Beech-Nut Damson Plum Jam
Beech-Nut Peach Jam
Beech-Nut Cherry Preserve — Beech-Nut Orange Marmalade
Beech-Nut Grapefruit Marmalade
Beech-Nut Confections: Chewing Gum, Mints, Cloves and Wintergreens

Bake *your* Beech-Nut Bacon

Send 10c for Beech-Nut Baking Rack

MARMON
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An over-all height of only 81 inches, with floor boards only 25 1-2 inches from the ground, results in low, graceful lines, while allowing unusually large interior space in this beautifully appointed motor coach, eleven hundred pounds lighter.

NORDYKE & MARMON COMPANY
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A crême de menthe set, composed of six green-stemmed glasses and a green-stoppered bottle, is set on a glass tray with a nickel rim; complete set, $10; glasses and bottle, without tray, $8; tray alone, $2.50

FOR THE HOSTESS

LONDON, strange as it may seem, though held in the grip of war and shadowed by the grim Zeppelins, is still by no means without gaity; but it is the sort of hectic gaity that deceives none. The supper clubs that have sprung up all over the city tempt alike those who are weary with watchful waiting and the young officers home on leave for a brief respite from the trenches. Thus far, no apparent shortage of food has crippled the London hotels and restaurants, and one may dine almost as sumptuously as in the old days. The hotels and restaurants have pulled themselves together, as it were, following the first shock of the upheaval, and now Escoffier and Jules and all the other famous French chefs, who are past the enlisting age, but who are not too old to keep up their business, are inventing new dishes with which to tempt appetites jaded by trench fare and its eternal tinned biscuits and beef.

One meets many Englishmen in America, this season, here on sick leave or upon the important business of purchasing commodities for their government, and the wise hostess looks with care upon the menus that are to be set before these guests from across the sea. In compliment, she often seeks to evolve just such a dinner as the honored guest might be served with at Claridge's, the Cavendish, or the Carlton.

FOR THE ENGLISH GUEST

In these dinners, the choice of wines plays an important part, especially now that there is such a sad dearth of vintage wines. Fortunate is the hostess whose cellars were well stocked before the vineyards of the champagne country were ravaged and laid low. In England, such a dinner would begin with a glass of old amontillado or, perhaps, of that favorite British *apéritif*, sherry and bitters, in place of our cocktail. Light wines would accompany the dinner; claret would be served with the dessert, and a liqueur with the coffee. A New York man would precede his repast with the inevitable cocktail, and, skipping the sherry and light wines, go blithely to his champagne and drink it right through his dinner, with the liqueur only as a concession to custom. And if there be reasons why the custom of New York, rather than that of London be followed, then let the champagne be of the very best obtainable; for example, an '89 Moët et Chandon, Cuvée 36, or, failing these, a Perrier Jouet, '89.

Some hostesses select a light white wine and serve it *en carafe* throughout the meal. A very light dry white wine is indeed a satisfactory accompaniment to an informal dinner, and it gives an opportunity for the hostess to display some of the old rock crystal wine flagons and decanters of which she is so proud.

As for the dinner itself, one might follow this menu from the Carlton:

Oysters on the Half Shell
Consommé à la Marie Louise
Filet de Sole Carlton
Noisettes de Chevreuil Diane
Suprême de Volaille au Paprika
Ortolans aux Raisins
Salade Pall Mall
Soufflé de Pêches à l'Orientale
Friandises
Bénédictines Roses

This is a dinner easy of achievement, yet extremely delectable, although one must substitute turbot for the real English sole. The oysters may be of any favored sort. The *consommé à la Marie Louise* is indeed delicious, with tiny squares of custard, bits of shredded ham, and artichoke bottoms floating within its amber depths. The *filet de sole Carlton* is, of course, a choice product of that wonderful Escoffier, who is generous enough to give away his rule for making it. Filets are cut from firm tender turbot and spread with parts of cooked smelts and crayfish butter. The filets are rolled in spirals, tied together, and poached in a bouillon of good champagne. Some noodles should be prepared with cream and Parmesan cheese, and one should also have ready some toasted bread, cut in thin nicely trimmed slices. The slices of toast should be covered with the noodles and bordered with minced truffles, and in the center of each slice should be placed a filet covered with sauce suprême, in which grated Parmesan cheese has been mixed.

Any small game birds may be used, if one can not procure the ortolans, and they should be cooked *en casserole* with sweet butter, white grapes, and the inevitable white wine and minced truffles. Woodcock are particularly good prepared in this fashion. The noisettes of venison and the suprême of chicken are very simple of achievement, and the peach soufflé is an appropriate ending to this bountiful repast.

Another menu to be recommended for such a dinner is the following one, served in London, at the Savoy, by the inimitable Jules:

Hors d'Oeuvres
Caviar Frais Poule au Pot
Blanchailles
Carré d'Agneau de Lait à la Bordelaise
Bécasse au Fumet
Cœurs de Laitues
Artichauts, Sauce Mousseline
Glacé Moët et Chandon
Friandises

(*Continued on page 128*)

CAMMEYER
Branch De Luxe
381 Fifth Avenue New York
Exclusive footwear for
Men Women & Children
De Luxe Catalogue on Request
To Department 100



Metallic Brown Kid Vamp, Mode Tan Buck Top. Slate Grey Kid Vamp, Pearl Suede Top - - - - - - $17.00
Hand-sewed welt soles, 2⅜-inch Louis XV heels



Dark Mahogany Russia Vamp, Pearl Grey Suede Top, 8½-inch height - - - $17.00
Hand-sewed welt soles, 2⅜-inch Louis XV heels



Patent Leather Vamp, Metallic Brown Kid and Black Satin Tops. Chocolate Brown Kid Vamp, Dark Brown Suede Top to Match, 8½-inch height $16.00
Hand-sewed welt soles, 2-inch Louis XV heels



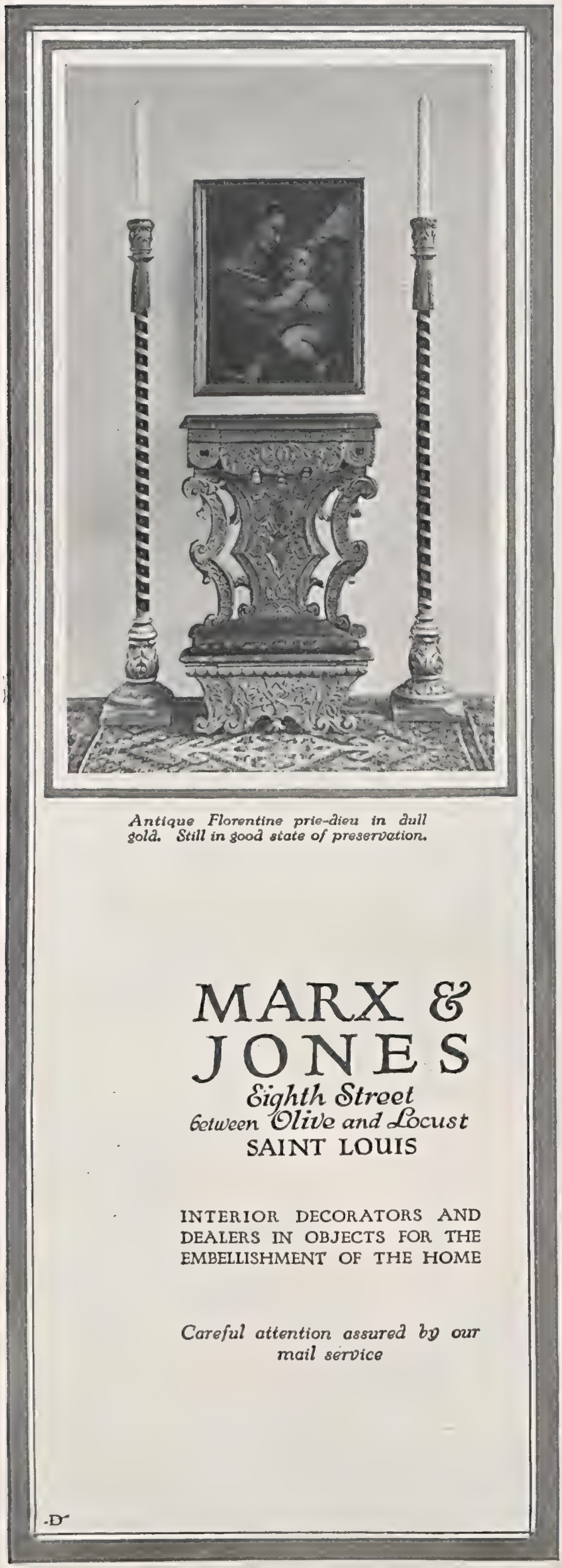
Dull Black Calf Vamp, Slate Grey Suede Top. Dark Mahogany Vamp, Slate Grey Suede Top - - - - $16.00
Hand-sewed welt soles, 2-inch leather Cuban heels, 8½-inch height



Dull Black Calf Vamp, Mode Color Buck Top. Mahogany Calf Vamp, Mode Color Buck Top - - - - - - - - $14.00
Hand-sewed welt soles, 1½-inch leather military heels, 8½-inch height



All Dull Black Calf. All Mahogany Russia - - $12.00
Mahogany Russia Vamp White Buck Top - - $14.00
Hand-sewed welt soles, 1⅜-inch leather military heels, 8½-inch height



Antique Florentine prie-dieu in dull gold. Still in good state of preservation.

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© 1916 Arnold Genthe

Among the eclectic dancers in "The Book of the Dance" by Arnold Genthe is included Evan B. Fontaine, who appears in three photographs, the most beautiful of which shows her in a pose from an oriental dance

WHAT THEY READ

MR. TAFT'S little book of republished lectures proves that his hand has not lost its cunning since he left the White House, that he writes quite as well now that he is a private citizen as he wrote when he was President of the United States. As a matter of fact our Presidents generally have written well, and some have written with distinction, while one had a prose style of the highest literary quality. Washington was not a man of scholarly education or wide reading, but he wrote the somewhat grave and slightly artificial prose of his day with clearness and effect. Jefferson was what Washington had not been, a writer all his life upon many subjects. His public papers were those of the practised writer, though they do not show the highest literary gift. Even the less educated Presidents wrote effectively, and the popular notion that both Jackson and Johnson had subordinates prepare their state papers is probably inaccurate. One of Johnson's messages in discussing a financial question falls, indeed, into a gross arithmetical error, but Johnson, despite his narrow education, wrote creditably. Lincoln's literary gift shows in almost all his state papers, not merely in the famous inaugural addresses but as well in the messages dealing at length with the minutiæ of government. He displays his powers in a singularly distinguished fashion when he enters into argument or exposition. Mr. Cleveland's style has been greatly overrated. Of the two living ex-Presidents, one is the author of many books, while the other is chiefly known for his state papers, legal discussions, and a few lectures, yet on the whole Mr. Taft is a better writer than Mr. Roosevelt. Indeed, Mr. Roosevelt admitted not long since to an interviewer that he felt that his style lacked distinction. The present occupant of the White House is the author of several notable books, and the master of a remarkably clear and distinguished prose style. He falls below Lincoln in this matter, but as a stylist he stands high among Presidents.

THE PRESIDENCY, ITS DUTIES AND ITS LIMITATIONS, by WILLIAM HOWARD TAFT, brings together in compact book form the three lectures delivered by Mr. Taft at the University of Virginia in January, 1915. Few Presidents have met with a worse disaster at the polls than Mr. Taft met in 1912, but even then he snatched a sort of victory from defeat by proving himself a good loser, and by the time he came to deliver these lectures many things had happened to reconcile him to seeing another man in the White House. As might have been expected of so amiable and philosophic a man as Mr. Taft, these lectures betray no rancor, though they have many references to incidents of his own Presidency, many to the man whose factional candidacy in 1912 deprived the lecturer of a second term. As might have been expected also, Mr. Taft exhibits in these lectures that temperamental conservatism which made it impossible that as President he should please his predecessor by continuing his policies. As usual with Mr. Taft, he shows best in these lectures when discussing legal and constitutional questions. All such subjects he treats with a luminous clearness and with an impartiality modified only by his temperamental limitations. The book, indeed, is an extremely valuable and significant manual embodying the views regarding the office of President, of an eminent conservative not blind to modern tendencies nor persistently set against them. What he says of the spoils system is sound and significant. He takes issue with several popular maxims as to the Presidency and recognizes as the conspicuous weakness of our system the absence of a proper nexus between the executive's legislative powers and the national legislative body. Mr. Taft has done his countrymen a service of moment in this interesting and important little volume. It is one more proof that he makes an ideal ex-President, an opinion in which there is no least touch of irony, for even those earnest partisans who think he should have been President, acknowledge that his conduct in retirement has been flawless. (New York: Charles Scribner's Sons, $1 net.)

CHARLES E. HUGHES, THE STATESMAN AS SHOWN IN THE OPINIONS OF THE JURIST, by WILLIAM L. RANSOM, JUSTICE OF THE CITY COURT OF NEW YORK CITY, must, of course, be accepted as an extremely dignified and distinguished campaign document, although the author declares that it is not intended as an argument for the election of Mr. Hughes to the Presidency. According to the admirably written preface, the book undertakes to bring to the knowledge of the American people from the official reports of the decisions of the Supreme Court, "adequate and accurate information as to the views and visions of Mr. Hughes upon governmental problems as disclosed by his unremitting daily work in that court." Judge Ransom, mindful, no doubt, of the doctrine known as "judicial recall," takes care to assure us that "the outcome of

(*Continued on page 116*)



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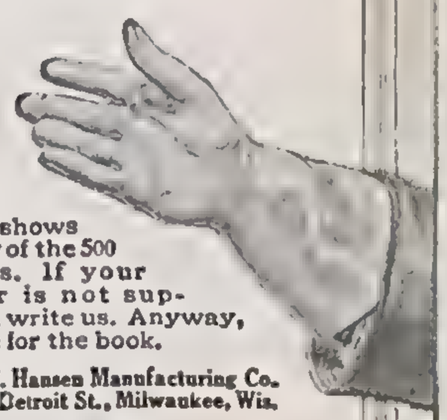
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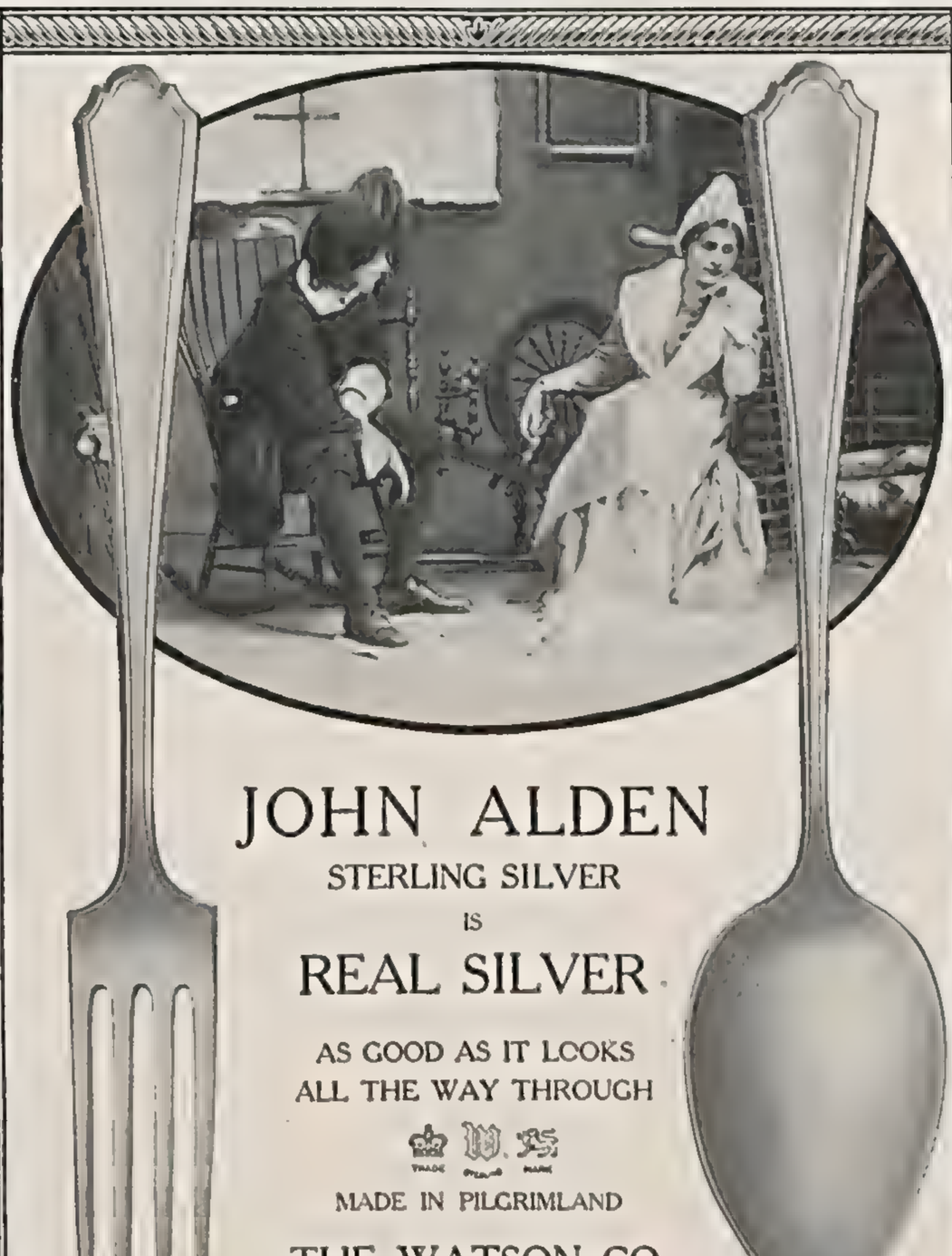
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NEW YORK

WHAT THEY READ

(*Continued from page 114*)

judicial proceedings can not with propriety be regarded as reason for political reward or punishment of a judicial officer open-mindedly participating therein in the course of duty." Doubtless lawyers politically opposed to Mr. Hughes could do the work that Judge Ransom has done in producing this book, and from such labors manage to create a somewhat different impression of the candidate's judicial and political outlook. Judge Ransom, however, has managed to avoid a partisan tone in his presentation of Justice Hughes's expressions of views in the course of his six years upon the Supreme bench. Incidentally, the attentive reader will be impressed with the really onerous character of a faithful Supreme Court justice's duties. This book is really unique in the history of American political campaigning. (New York: E. P. Dutton & Company, $1.50 net.)

FROM THE HISTORIAN'S PEN

THE REVOLUTION IN VIRGINIA, by H. J. Eckenrode, of Richmond College, gives the lovers of American history something that they have long needed, and something likely to spur other historians to do for other of the original states what this author has so ably done for the Old Dominion. Most of us think of the period between the spring of 1775 and the autumn of 1781 as exclusively occupied by the infant United States in the War of Independence. During the war, however, there were large areas in which it was hardly felt, where, during years of that period, the people were engaged in peaceful occupations, and the individual states were developing politically. In this period, Virginia established a public polity which was in many respects different from that of her colonial days, and more important. Under Jefferson's leadership developed the powerful popular party out of which grew almost immediately the national Democratic Party, the only great political organization which to-day traces descent in unbroken line from colonial times, for the Democratic movement in Virginia was well under way even before the quarrel with the mother country gave it vigorous life. Professor Eckenrode traces the history of the rebellious movement in Virginia and shows the comparative scarcity of actual Tories, and that the great majority of the landed and influential gentry, whether conservatives or progressives, were stout advocates of the colonial cause. The chapter on Jefferson's fall shows how narrowly his somewhat disastrous term as governor escaped wrecking his political influence. The author denies, however, that Jefferson as governor showed cowardice or negligence. He was merely the thinker rather than the executive, and his deficiencies as governor foreshadowed his deficiencies as President. Though this volume is mainly a chronicle of minor operations and often of petty politics, the author has so related his subject to great national issues that all who would understand why the early south was so strongly Democratic should consult this significant record. (Boston: Houghton Mifflin Company. $2 net.)

A HISTORY OF THE THIRD FRENCH REPUBLIC, by C. H. C. Wright, Professor of the French Language and Literature in Harvard University, gives Americans a much needed brief clear tale of French political and social fortunes since 1870. Professor Wright tells his story without any pretentious exhibition of historic style, with vivid clearness, rapidity, and sufficient dramatic effect. He is a friend of republicanism and liberalism, of course, and one does not have to await his account of the events immediately leading up to the present war to realize that his sympathies in that contest are with France and her allies. Although the author has compressed into less than two hundred pages the events of almost half a century, he has avoided dryness and at the same time told his story with sufficient detail. The result is a most readable book, one, indeed, with much of the live interest of good fiction, a notable triumph in a most difficult undertaking. The portrait illustrations are well chosen and significant. (Boston: Houghton Mifflin Company, $1.50 net.)

ON WITH THE DANCE

THE BOOK OF THE DANCE, by Arnold Genthe, with a brief introduction by Shaemas O'Sheel and a briefer foreword by the author, is, as its name implies, a book not of dancers but of the dance, a far rarer thing. Of admirable photographs of the dancers who have won fame in this most recent revival of a beautiful and neglected art, we have no lack; the distinction of this book lies in the fact that in it a great master devotes the art of his camera to picturing for us the dance itself.

(*Continued on page 118*)



It is as if the famous Greek relief of Victory tying her sandal had come to life—from "The Book of the Dance" by Arnold Genthe

© 1916 Arnold Genthe

A Madame Marguerite femme delicieuse, artiste admirable—en Souvenir de Maria Kousnezoff

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The illustration at the right shows Kousnezoff wearing one of the gowns specially created for her by Marguerite.



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WHAT THEY READ

(*Continued from page 116*)

"This is meant," says Dr. Genthe, "to be just a picture book, permanently recording something of the fugitive charm of rhythmic motion, significant gesture and brilliant color which the dance has once more brought into our lives."

The book consists entirely of photographs, arranged simply in groups without even titles; for these are photographs of the rhythmic beauty of dancing, and though many of the most noted dancers of the present day have posed for the photographs, their names are subordinated to a place in the index. Ballroom dancing is not represented; not, we learn, because the author fails to find grace in such dancing, but because his esthetic soul recoils before dancers in modern masculine costume. The reproduction of the many monochrome photographs is excellent, and the few color plates reproduced from Dr. Genthe's color photographs are soft and rich in tone. The photographs are divided into thirteen groups, each representing some marked tendency in modern dancing, usually personified in a definite dancer and her school. The leading place is justly given to Isadora Duncan, to whom, also, Mr. O Sheel pays high tribute in his preface. Ruth St. Denis and her school, Loie Fuller, the Noyes School, the Morgan dancers, and Lady Constance Stewart-Richardson are among the other noted dancers represented in "The Book of the Dance," and twelve photographs of the classic dancers show the exquisite beauty of the undraped figure in the dance.

Perhaps the most remarkable thing about these photographs is the absence of the static quality which is the bane of the photograph. To a wonderful extent Dr. Genthe has succeeded in his attempt to catch the very motion itself, so that one feels the presence of the dance, not the insistence of a pose of arrested motion. (New York: John Lane Company, $2.50 pp.)

DRAMATISTS OLD AND NEW

SHAKESPEARE IN PICTORIAL ART, with text by Malcolm C. Salaman, and under the editorship of Charles Holme, who, it may be presumed, chose the illustrations, has a sincerity in both text and pictures too often lacking in such undertakings. What this handsome quarto attempted is to give an intelligent and sufficient account of Shakespeare illustration from its earliest days, and to reproduce many of the most notable works of the illustrators, in both of which undertakings he admirably succeeds. Mr. Salaman's fitness for his part of the task seems to lie in his loving appreciation of Shakespeare, and his habit of thoroughness in the study of his subject. He gives considerable space to a discussion of Shakespeare portraits, and strongly expresses his belief that the Felton portrait is an authentic contemporary likeness of the poet. His discussion of the Droeshout engraving is fresh and significant. He finds that the first attempt at an illustrated edition of Shakespeare's plays was that edited by Nicholas Rowe in 1709 and illustrated with "comically bad" pictures by an unknown artist. Mr. Salaman's story of the Boydell Shakespeare is of great interest. Hanmer's was the first creditable illustrated edition of the plays. Before the Rowe edition, there appeared in 1655 an illustrated "Lucrece". During the nineteenth century many notable artists essayed the illustration of Shakespeare, and these illustrations are treated in detail. Mr. Salaman mentions E. A. Abbey, the American, as one of the most notable illustrators of the poet. He does not tell, what is perhaps not generally known, that Abbey's friend, the late Howard Pyle, planned about fifteen years ago to make a spring visit to England for the purpose of studies for an illustrated edition of Shakespeare's sonnets. His visit to Europe came later, and he would probably then have carried out that project had not death cut short his career. The delightful illustrations to this volume, some of them full-page color plates, reproduce many of the 1709 pictures and some of the most notable work of the nineteenth century artists, as Sir John Gilbert, Delacroix, Rossetti, Ford Maddox Brown, Sargent, Abbey, Catermole, Leslie Hart, Horsley, Cope, and several others. (New York: John Lane Company; paper, $2.50 net.)

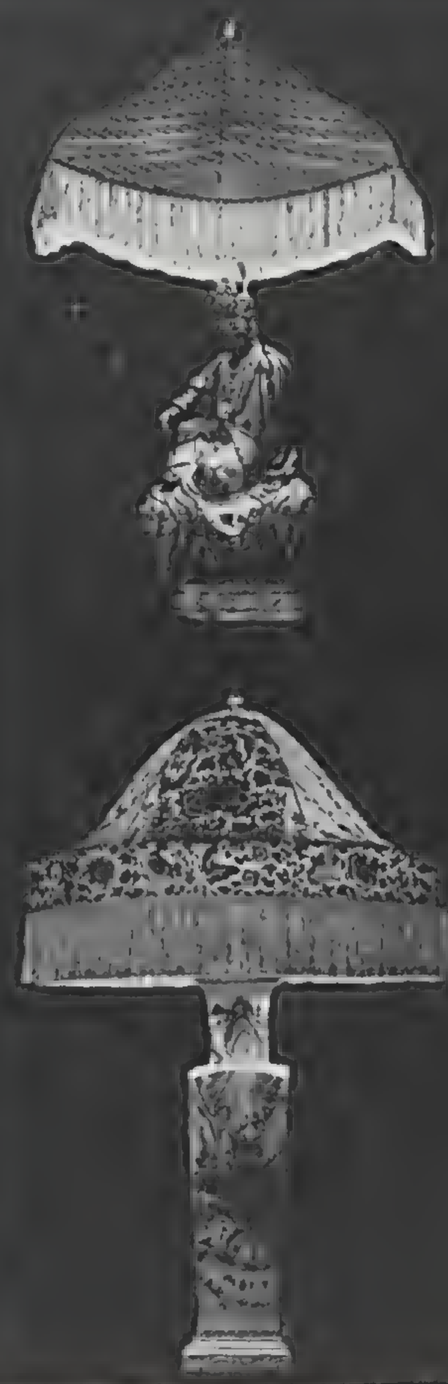
PLAYS OF THE NATURAL AND THE SUPERNATURAL, by Theodore Dreiser, includes seven one-act dramas, of which the first, entitled "The Girl in the Coffin," is by far the best, while it is also the only one of them that is actable and the only one that deserves to be called "natural." That first play is moving and dramatic in a very high degree and singularly true to the life it attempts to depict, that of union working-men on strike. The other plays all have the supernatural element engrafted upon the realistically natural, but never truly incorporated with it. Here, indeed, is the very defect of the "unnatural" plays: they are, as usual with Mr. Dreiser, astoundingly true to life in many of its varieties, but the supernatural element does not interest the reader, does not in the least take

(*Continued on page 120*)



Courtesy of the John Lane Company

"Twelfth Night" furnished inspiration for this Abbey painting which is reproduced in "Shakespeare in Pictorial Art," an account of Shakespeare illustration from its earliest days, by Malcolm C. Salaman, edited by Charles Holme



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CORSETS
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Courtesy of the Century Company

Mexican miners working a "heading" by hand might be posed for an old Greek freize; from "Tramping through Mexico, Guatemala, and Honduras," the random notes of an incurable vagabond, Harry A. Franck

WHAT THEY READ

(*Continued from page 118*)

his imagination captive. The attempt, for example, in the play entitled "In The Dark," is to surround a murder with the element of supernatural horror, but neither the baying dogs nor the gibbering ghosts give the reader a single thrill or shiver. "Laughing Gas," the most extravagant of the plays, really holds the interest; but in spite of the supernatural, if such element it may be said to have, "The Light in the Window" must be pronounced the dullest thing in the book, and "The Sphere," perhaps, the oddest. Mr. Dreiser should not let literary curiosity tempt him again to essay the lyric, as in "The Spring Recital." He still persists in the delusion that "individual" is a synonym for "man." (New York: John Lane Company, $1.25 net.)

BITS OF SCIENCE

HOUSE PLANTS, THEIR CARE AND CULTURE, by HUGH FINDLAY, B. S. A., Assistant Professor of Horticulture, Joseph Slocum College of Agriculture, Syracuse University, furnishes in about three hundred pages, with the help of many illustrations, all that the amateur manager of a greenhouse or a window garden needs to know about this charming avocation. Like most good gardeners, Professor Findlay is of Scotch descent. It has been explained that the Scotch excel in gardening because he that can overcome the horticultural difficulties of the Scotch soil and climate can make plants grow anywhere. One is permitted to learn from the pleasant preface to this book that the father of its author was a Scotch gardener, and judged by the book, the son is a worthy descendant. Professor Findlay discusses soils, conservatories, and window-gardens, pots and potting, fertilizers, plant diseases and cures, insects and their control, methods of propagation, bulb culture (this in a most illuminating and detailed chapter), and a long list of plants suitable for indoor culture. To all this he adds a chapter on the seasonal care of plants, and another of helpful suggestions. There is also an index. This book is rarely clear, simple, and practical in its text, and extremely helpful in many of its illustrations. (New York: D. Appleton and Company, $1.50 net.)

DIAMONDS: A STUDY OF THE FACTORS THAT GOVERN THEIR VALUE, by FRANK B. WADE, puts a notable amount of interesting and instructive matter into less than one hundred and fifty pages of large type. Mr. Wade, who is head chemist of the Shortridge High School at Indianapolis, writes with expert knowledge, and with a convincing air of authority, but without any touch of pretense. He fully acknowledges, indeed, his indebtedness to larger works, and, in his brief preface puts himself on the best possible terms with the intelligent reader. Mr. Wade addresses most of his book especially to jewelers and to others who handle diamonds commercially, but there is not a line of his matter beyond the layman's understanding, and not a sentence lacking interest for the intelligent general reader. What the book undertakes to do is to indicate the best method of recognizing diamonds of various qualities, to warn buyers and sellers against flaws and defects, and to show how diamonds to which accidents have occurred may be repaired. There is also a chapter especially addressed to the prospective purchaser of the betrothal ring. Few technical books upon a difficult and little known subject equal this volume in popular interest. (New York: G. P. Putnam's Sons, $1.25 net.)

MEMOIRS OF A VAGABOND

TRAMPING THROUGH MEXICO, GUATEMALA, AND HONDURAS, by HARRY FRANCK, gives us the second volume of this "incurable vagabond's" travels beyond the Rio Grande. He entered Mexico from Laredo, which city he found more Mexican than Texan, and then plumped into the troubled republic of Diaz, Madero, Huerta, and now Carranza. It was not with wars and revolutions, however, but rather with topography, inanimate nature, the yet undisturbed cities, and the peaceful, if miserable inhabitants that the traveler concerned himself. Of all these things he writes without much imagination, with a good deal of humor, and with no little sympathy, though with the American's revolt at shiftlessness, dirt, idleness, and unspeakable poverty. Tropical Mexico evidently impressed Mr.

(*Continued on page 124*)



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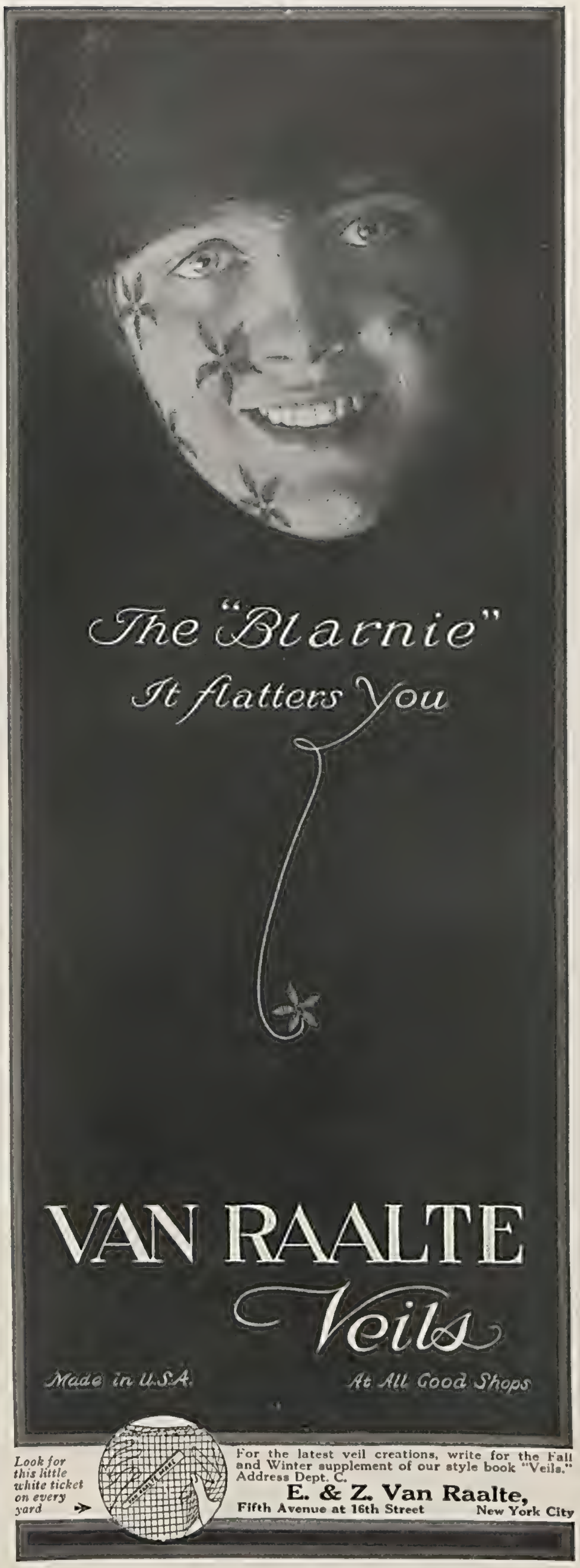
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WHEN Mother gives Son that dime, Son dashes out for something sweet—sweets of any kind.

Natural candy-hunger is calling and Son is eleven. Unfortunately, multi-colored candy trash is what he *thinks* he wants.

Why take that risk?

Why not a family candy-box, filled with pure chocolate, like LOWNEY'S, whose purity standards are higher than those of the Pure Food Laws themselves. Keep such a box handy. Dip into it when candy time comes. Moderate the quantities *yourself*.

Son, daughter—or—anyone—will taste and feel the difference.

Lowney's
Chocolates

65¢ 80¢ and $1.00 a pound

A MODERNIST IN ARCHITECTURE

(*Continued from page 63*)

Quite unconsciously this architect drifted into the maelstrom of the modern art movement. He was steering a solitary course with a definite eager purpose. He wanted to fit present day houses to present day needs; he wanted to do away with dust and dirt, to make home-building a craft instead of a trade; and he wanted, incidentally, to glorify utility and stability. And by his process of elimination, he found himself reduced presently to the use of straight lines, simple curves, plain surfaces. All unwittingly he was saying in architecture what the cubists were saying in their pictures, a little more intelligibly, perhaps, to the layman.

By his works rather than by any words, one comes to understand the principles on which he works. He has passed those periods when he had to compromise with clients too conservative to follow him to the limit of his doctrine. His later exteriors proclaim to all the world the new gospel of simplicity and sincerity. His houses are a frank challenge. One either likes them or does not like them; no one can be wholly indifferent, and gradually more and more people have come to like them. Stripped of the artifices under which architects are wont to hide not only their lack of originality but any sincere purpose they may have, these houses force those who see them to think before they build.

BEAUTY OF PERFECT CRAFTSMANSHIP

With ever so little belief that a useful thing may have a beauty of its own, those who study his houses begin finding that beauty. These houses built with the purpose of banishing dirt have the essential beauty of perfect craftsmanship. With less than perfect craftsmanship, they would fail of their purpose. Freed from the distraction of meaningless ornament, the eye finds satisfaction in subtle proportion, in the dignity of unbroken surfaces, in the grace of a perfect arch, in plastering well done, in the play of light and shadow on a wall.

While Gill will not admit that his primary object was other than the practical one of a positive cleanliness, he could not have been unmindful of the incidental esthetic result of the magic wall tone, which he uses almost invariably in his interiors. This tone is seemingly neutral, but it plays incessantly with the color of every object in the room or outside the windows, it responds to all the varying lights between dawn and twilight, leaving one bewildered by an exquisite sense of elusive coloring. The exterior walls of his houses are sometimes white, sometimes softly tinted, and invariably the trim of the narrow door and window frames is the green of verdigris. At first glance some critics accuse this architect of a chromatic Puritanism. He is rather sybaritic in his joy in the delicacy of reflected color; at heart, he is even a bit barbaric in his feeling for color, as is revealed in his introduction of vivid color effects in the tile mosaic of wall fountains, in the lining of small pools, and in the windows on a certain stair landing, where he has used narrow deeply beveled panels of glass that break the suns rays and scatter them in rainbows over the wall.

COLOR AS AN ACCESSORY

His love of color is shown, too, in the overmantel of a recent house, designed and wrought in the spirit that made the periods of the French Louis immortal. Instead of copying the over-worked fleur-de-lis and garlands of those periods, he took as his motif the leaf and berry of the California holly, for it is part of his creed that we should consciously assume the attitude of ancestor and not be content to remain perpetually the descendants of others. It is here that he joins hands with the futurists. He hopes gradually to combat our Puritanic fear of color and intends to introduce color more and more into his work. But he would not have color distract the eye from defects in the essentials, but merely enhance the beauty of otherwise perfect details.

In some of the houses built by this architect, cement floors have been substituted for the accepted floors of polished wood. By careful attention to technical detail these are made most sanitary and comfortable, and by special treatment with color and oil they have developed exceptional beauty, suggesting the texture and richness of old Spanish leather.

NATURE, THE ARCHITECT'S PARTNER

Trees, shrubs, vines, and flowers this architect proves to be a hundred times more helpful to the architect than the jig-saw and all its endless litter of flimsy ornament, or the machine that fashions sheet metal into the form of carved stone. Gill makes nature a full partner in all his work, and assigns her a definite part. He leaves wide wall spaces for vines to cover with delicate tracery or deep arabesque, with shadow tinting and bold splashes of color. He counts on a rose hedge, an Italian cypress, a palm, or an oak tree for special service in the general scheme; and as time ripens his work, many who come to criticise remain to praise. His walled gardens are open-air additions to the houses, charming in their privacy, a refuge from the street front with its din and distractions. His negation of the non-essential has resulted in a positive affirmation that use has a rare beauty, that beauty based on simplicity of line, bold mass, perfect proportion, and harmony between house and garden is more satisfying than in its more artificial and intentional forms.

PATRONS OF THE NEW ARCHITECTURE

His California clients are not faddists. They are people who have grown tired of even the best imitations of foreign architecture, who have no desire to live in a modified Chinese pagoda or a Japanese temple or an Americanized English manor-house or a fake French château. They want a twentieth-century house built with reference to the twentieth-century needs of twentieth-century Americans. Among them are such people as the Misses Lee, sisters-in-law of Theodore Roosevelt, Mrs. Henry H. Timken, Mr. W. J. Bailey, Miss Ellen Scripps, the well-known philanthropist, and many others in San Diego where he has worked longest; in Los Angeles are Mr. Homer Laughlin, Mrs. Mary H. Banning, widow of the owner of Catalina Island, Mr. Walter Luther Dodge, the Chicago capitalist who recently retired to a fine country home in Hollywood, Mrs. Ella Giles Ruddy the writer, Mr. Miltimore of Pasadena,—one might go on indefinitely for perhaps no one architect has made so vivid an impress on the architecture of southern California as this man of to-morrow.

In the little seaside village of La Jolla, largely through the influence of Miss Scripps, Mr. Gill has had opportunity for the exemplification of his ideal in the grouping of a number of buildings of various sorts and uses. There is a girls' school with a small chapel nearby and another chapel and dormitory are soon to be added, there are also a woman's club-house, a community house with

(*Continued on page 124*)

WILBAUM



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Our latest catalogue illustrates lamps, shades, candles and candle sticks to harmonize with every decorative scheme in color and design; both modern and period effects.

As the largest manufacturers in the United States—it is fitting that "Wilbaum" creations should be the ones that establish "what's what" in Lamps and Shades.

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of the City of New York
GEO. C. VAN TUYL, JR., President
Main Office, 49 Wall Street



WHAT THEY READ

(*Continued from page 120*)

Franck as a land without hope of progress. Guatemala he passed through in haste but Honduras he saw at leisure, and his impressions of the country are full of interest. His host at one place in Honduras was content with a mud-floored hut though he subscribed for a Salvadorian newspaper and an American periodical in Spanish. "He knew most of the biography of Edison by heart, but thought Paris the capital of the United States, and the population of that country 700,000." Mr. Franck's illustrations, made from his own photographs, have almost unfailing interest and sometimes much beauty. Two illustrating his chapter entitled "In a Mexican Mine," show almost nude figures of the miners at work. In one of these a gloomy nude is Satanic in suggestion; in another two miners chopping at the rock suggest figures from an antique Greek frieze. (New York: The Century Co., $2 net.)

STORIES OF MODERN LIFE

THE DARK FOREST, by HUGH WALPOLE, gives us in fictional guise a study of Russian character, of the first advance toward the Carpathians, and of the subsequent retreat of the Czar's armies, defeated by their own dearth of munitions. Mr. Walpole concentrates interest mainly upon five characters, one a lovely Russian girl, another an Englishman of idealistic helplessness, and three Russian men of varying types. There is a host of other characters, and we get glimpses of the person who professes to tell the story. The two most strongly contrasted characters are the impractical Englishman and the brutal, materialistic, capable, and self-assured Russian surgeon. The girl begins by accepting the Englishman's love and then transfers part at least of her affections to the brutal Russian. She never ceases to have a warm regard for the Englishman, however, and in the end we have the Russian anxious to die before the Englishman, lest the latter be the first to reclaim the girl in the spirit world. Along with the display of these strange human relations go scenes of battle, the horrors of the hospitals, the terrors of the long Russian retreat, all done with a marvelous realism, and an almost painful interest. The diary of the Englishman, which tells part of the story, is a marvel of psychology and close observation, and the episode of his bringing in the wounded man by moonlight from behind the firing-line is an impressive exhibition of narrative power. Mr. Walpole believes that he has plucked out the heart of the Russian mystery, and he is in consequence more than ever an ally of the Czar's strange and little known people. As a sustained feat of imagination, "The Dark Forest" is perhaps the most notable piece of literature that the war has produced in English. (New York: George H. Doran Company, $1.35 net.)

THE HEART OF RACHAEL, by KATHLEEN NORRIS, seems to have by way of serious purpose the discouragement of divorce, but upon the surface it is a picture of smart society in and about New York City. This study of the fashionable world takes Kathleen Norris about as far as possible from the scenes of her original success, the simple and heartsome novel entitled "Mother". If we are to believe the author's report of the strange land which she set out to spy upon, the smarter folk of the fashionable world chiefly occupy their lighter moments in rancorous gossip about their daily associates, while no small part of their graver occupation consists in making love where they should not. All this is set forth with much lively chatter and decorated with a vast deal of upholstery. The heroine is the most finished figure in the book, and she will interest most readers even if they find her lightning changes a little hard to accept. The once (and nearly twice) divorced heroine concludes that there should be no divorce, and she should know. (Garden City: Doubleday, Page & Company, $1.35 net.)

THREE SONS AND A MOTHER, by GILBERT CANNAN, embodies nearly five hundred and fifty pages of the author's solid realism done with remarkable art as to detail. In form this distinguished bit of fiction is hardly to be called a novel. Mr. Cannan chooses for minute and sympathetic portraiture, a Scotch widow and her sons, with less insistence upon the daughters, some excursions into collateral branches of the family, and a few "outlanders." The mother's favorite character, and as one may guess, Mr. Cannan's, is the dreaming idealist, Jamie, who is developed with loving care and impressive completeness. Tom, the selfish and self-confident, is also a very real figure, and only a little less so is John, the forward youth who takes his fortunes in his own hands rather than await the pleasure and favor of the prosperous uncle. This last character is sufficiently developed as the type of philistine business man, and his house of business with its little company of varied characters is done to the life. Mr. Cannan has a dry Scotch humor of his own and addresses himself peculiarly to those who have time to read with deliberation and quiet enjoyment. For those who enjoyed the quiet power of "Ole Mole," this new novel will be a welcome gift. (New York: George H. Doran Company, $1.50 net.)

A MODERNIST *in* ARCHITECTURE

(*Continued from page 122*)

public playground, bath-house, and other buildings adjoining, and a few private residences among which is the handsome home of Miss Scripps, standing a little apart on the edge of a picturesque bluff overlooking the sea. But for the rather unaccountable fact that some of the public buildings are without the usual finish of paint on the exterior, this is a striking group and illustrates beyond question that what is most needed in America is more of a community spirit in building and less of that insistent individuality which is content to be different without regard to taste. There may be harmony without monotony.

Already the influence of this architect is seen in the work not only of younger men who have studied with him but of older architects, who imitate his parapet walls, his bold masses, sharp angles, and simple arches as well as they may who follow another half-heartedly. Not until he had cast aside all tradition of arch proportioning did this architect evolve an arch which satisfied him and which makes a strong appeal to all who see it. Instinctively one tries to refer it to schools of bygone workers, as one tries to trace a likeness of his entire style to that of the Pueblo Indians or Persians or Algerians, or somebody, somewhere, always to find it more unlike than like.

That is the secret of the man's success. Only when he ceased to copy and began to create did he discover that the enduring essence is the spirit and not the manner of the builder. Gill is not in the least modest about his work He has the calm assurance of the absolute egoist—the man who knows where he is going and is on his way.



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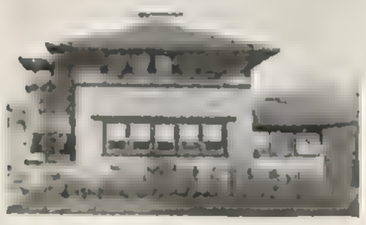
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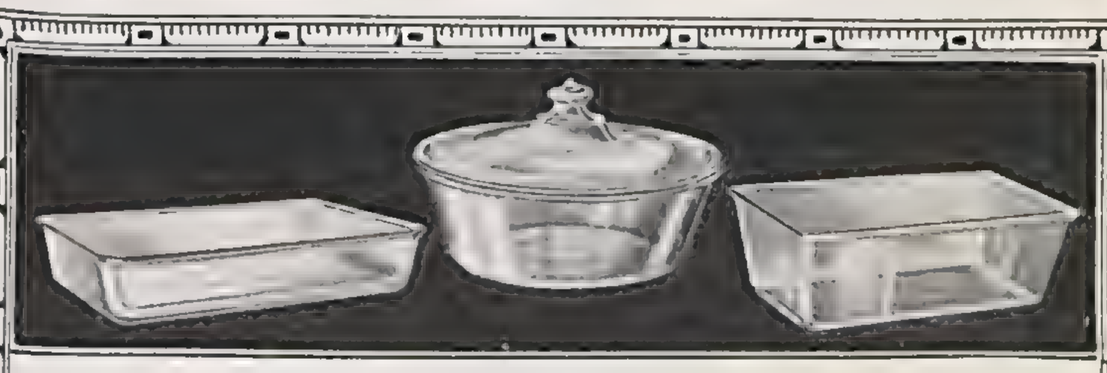
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The Most Aristocratic Dish in the World

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—a symphony of fresh farm poultry, fine tender mushrooms, a few ripe pimentos, and rich golden cream dressing—ready to serve on toast, in pattles, and many other ways, as a delightful dinner course, a luncheon, a Sunday night supper, after cards, or the surprise dish for emergency and gala occasions.

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THE REJUVENATION OF THE HEIRLOOM



The empty settings above have contributed their stones to the modern jewels below

The claws of the ring at the top of the page yielded their gems to the ring at the left

(Right) In a new and exquisite setting of platinum the diamonds of this pendant twinkle with rejuvenated light

WHEN fashion demands that jewels, like hats and shoes and neckwear, must change with the season, many a woman thinks it an impossible attainment and an unnecessary extravagance. With platinum vacillating between seventy-five and one hundred dollars an ounce and the price of precious stones soaring by the month, she is loath to increase her supply, which is often in excess of that in actual use. How, then, may she conform to the imperious mode in this exquisite detail and still feel satisfied as to the expenditures as well as with the decorative effects?

JEWELS TO MATCH THE MODE

The answer to this question is found in the wonderful possibilities of remodeling old jewelry. Often a woman is burdened with a hoard of useless jewels which, since they consist largely of keepsakes, her sentiment forbids disposing of entirely. She stores them away in little boxes, where they are of no use to any one. The old-fashioned pieces of jewelry, however, contain valuable diamonds, pearls, sapphires, and emeralds, and these stones may be removed from the old-fashioned settings. A few stones from one piece and a few stones from another may be combined into an ornament of far greater satisfaction, by means of a mounting of rare skill and a design on modern lines.

THE SOURCE OF SUPPLY

Jeweled heirlooms that are too old-fashioned for modern wear, and are only an expense in the safe deposit box, may be a fertile source of supply for new jewelry; nor could they be preserved better than by having the stones removed and remounted in a platinum setting. The stones, of course, will be of an old-fashioned form of cutting, detracting from their brilliance, but the beautiful workmanship of the metal and the addition of a few tiny diamonds will do wonders to counteract this deficiency. If the stone is large, it may be re-cut to advantage, but this is a rather expensive process, and it is not always to be advised.

It is, indeed, this desire for fashionable jewels which partly causes the growing demand for intrinsic value in jewelry. The wise woman has foresight in buying her new jewelry, always looking to the "make-over" possibilities. She is willing

(*Continued on page 128*)



Only an expense in the safe deposit was this awkward bracelet, until its diamonds were made use of in the flexible bracelet at the right

Five large diamonds have reentered society by way of this bracelet, made of flexible links in fine diamond work and platinum links

Dr. J. Parker Pray's
Toilet Preparations



ESTABLISHED 1868

ROSALINE

Cannot be detected, gives the face and nails a delicate rose tint that is truly beautiful. ROSALINE is not affected by perspiration or displaced by bathing. Jars, 25 cents.

DIAMOND NAIL ENAMEL

In powder or cake form. Free from grit, producing an immediate and lasting polish. Its delicate rose tint will not discolor the skin or cuticular fold of the nails. Diamond shape box, 25 cents.

LUSTROLA

A new finger nail paste. Gives a brilliant and unequalled polish. Lustre is not affected by water. Easy and economical to use. Jars, 50 cents.

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Bleaches and cleans the nails, removes ink, hosiery and glove stains from the skin; guaranteed harmless. Bottles, 50 cents.

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An emulsion which softens and whitens the hands and complexion; removes tan and redness; cures rough, dry skin and will not irritate the most sensitive skin; imparts a refreshing sensation with fragrant perfume. 4 oz. bottles, 50 cents.

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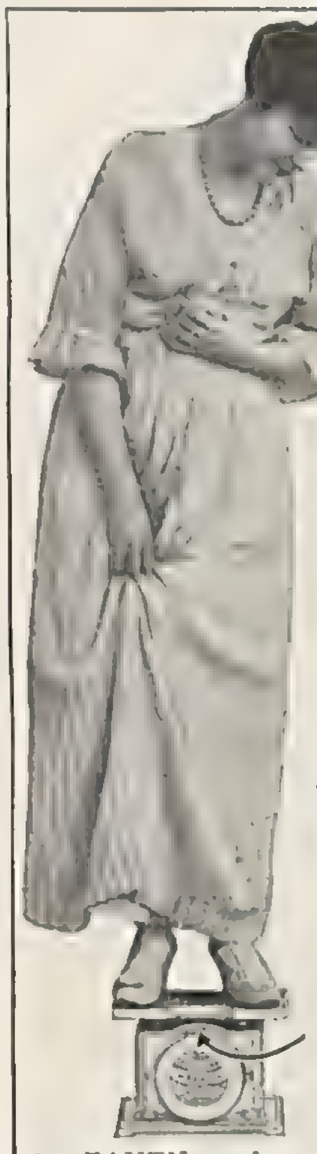
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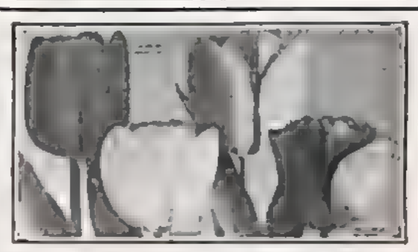
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Exquisite shade of soft, clear pink. 25c doz., $1.50 per 100.

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Large, rosy carmine flowers superbly formed and retaining their brilliancy to the last. 25c doz., $1.50 per 100.

Collection of twelve each (48 bulbs), $1.00 postpaid

Daffodils

Victoria, the variety shown below

Yellow trumpet, with white perianth strong "double nose" bulbs producing two flowers. 50c per doz., $3.00 per 100, Postpaid.

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"The Kind That Keeps"

has since its introduction to New York society women 25 years ago been preferred by ladies whose social standing and duties require a maximum of good appearance. Its daily use induces a natural, healthy flow of blood through the skin, cleansing the pores, nourishing the tissues naturally and bringing a fresh glow of health, youth and beauty. After a long day about the house, or shopping, or motoring you have only to massage a small quantity into the face to learn how it will steal away that hard-drawn, dry feeling and leave instead a skin which feels refreshed and clean and one which is hygienically clean. It rubs well into the skin and leaves no shiny, oily surface.

Not only is Daggett & Ramsdell's Perfect Cold Cream a remarkable beautifier for the face but it is invaluable in keeping the fingers soft and unroughened for sewing, embroidering and other fancy work. Rub it into your hands at night and insure their having the whiteness and softness which every woman desires and everybody admires.

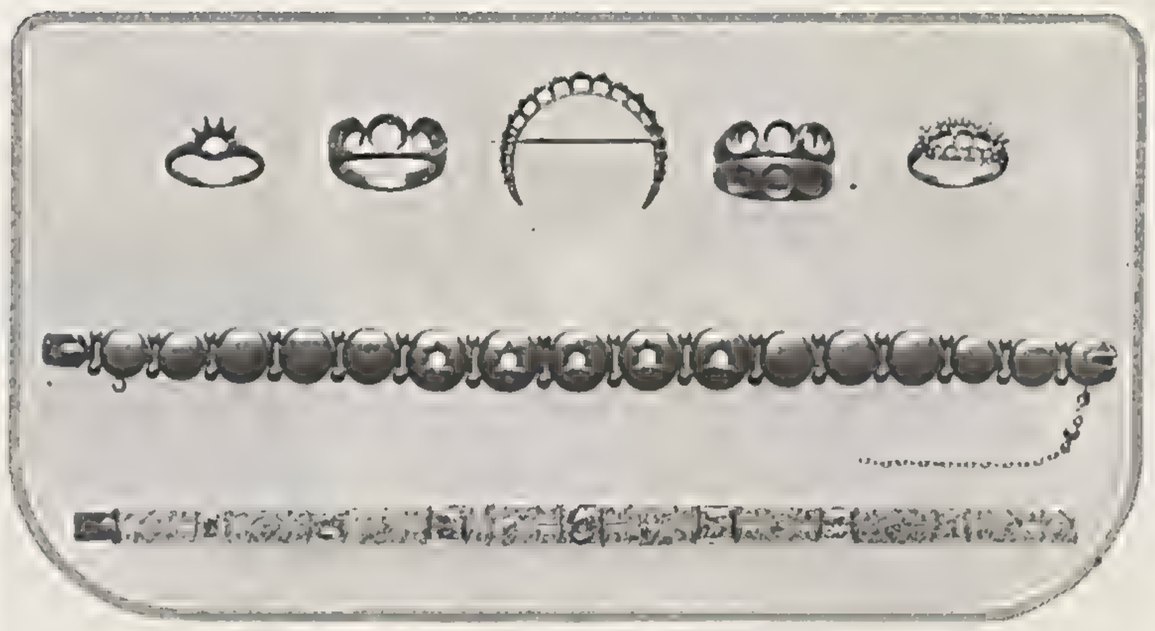
Perfect Cold Cream is made in a perfect way by modern methods in sanitary surroundings. It has stood the test of time and daily adds to its vast number of contented and admiring users. Tubes, 50c, 25c, 10c. Jars, 35c, 50c, 85c, and $1.50.

TWO SAMPLES FREE

We will be glad to send you two samples free. One sample of D. & R. Perfect Cold Cream that you may see and know its superiority and one sample of D. & R. Poudre Amourette, the new and dainty face powder, a worthy companion of Perfect Cold Cream.

Address Department L.

DAGGETT & RAMSDELL
New York



One bracelet on the arm is better than ever so many in the safe deposit, hence the lower bracelet of platinum was set with the diamonds of the old-fashioned jewelry above it

The REJUVENATION *of the* HEIRLOOM

(*Continued from page 126*)

to expend a certain amount for workmanship, but she wants also a few stones of sufficient size for future adaptation, since she realizes that her jewelry should constantly be kept "busy." A few years is long enough for her gems to appear in the same setting.

One may realize the remarkable transformations possible by glancing at these illustrations. On page 126 the story of the stroke which created the beautiful diamond and platinum bracelet from the stones lost in the plain unattractive settings of gold tells itself most eloquently. It will be seen that the diamonds are all comparatively large, giving excellent display. It was of course necessary to add a few stones to complete the elaborate design. But the sixty-nine diamonds thus supplied are well worth their price—$230—in the effect of the bracelet. The platinum mounting and workmanship cost $350, which, in conjunction with the expense of the stones means that for an expenditure of only $580, the owner exchanged a collection of useless material for a gorgeous bracelet for which, had she bought it new, she would have had to pay something like $3000.

Even more amazing are the two lovely pieces—the pendant, and the ring on page 126—evolved from the pair of fleur-de-lis pins, the heart-shaped pendant, and the pearl and diamond ring. The chain which held the old pendant now holds the new. Except for the largest diamond, it is exactly the same as it was. The beautiful ornament which swings from it is the new creation, formed of diamonds taken now from one piece, now from another of the old pieces enumerated, and set in platinum. The row of five pearls in the ring once formed the horizontal line of gems, set in claws, in the old ring. The small diamonds in the delicate design on the sides, which conforms to the newest paved treatment, constituted the surrounding line of diamonds in the discarded mounting, all the stones being claw-set, according to the old style. Beautiful and lacy, and brilliantly emphasized by the five large diamonds, the bracelet at the bottom of page 126 is a choice ornament magically developed from this accumulation of old jewelry. It is composed of flexible links of fine diamond-work, with polished platinum links across the back.

The expense of constructing these new jewels from the old ones is as follows: for the pendant mounting, $300; the bracelet mounting, $300; the ring mounting, $125; aggregating $725 for the metal and workmanship. To duplicate these same pieces, one would have to pay $4000 for the pendant and necklace (or $1700 for the pendant and $2300 for the necklace), $800 for the bracelet, and $375 for the ring, making a total of $5175. At this rate, it was surely a wise plan to utilize the old pieces, since the expense for $5175 worth of jewelry was but $725.

LILLIAN PURDY GOLDSBOROUGH

FOR THE HOSTESS

(*Continued from page 113*)

And for still another dinner one might try this menu, which is successfully served at Claridge's:

Petite Marmite
Œufs à la Russe
Soufflé de Filets de Sole à la Verrey
Timbale Lucullus
Noisettes d'Agneau à la Princesse
Petits Pois à la Française Pommes Soufflés
Aiguillettes de Canetон à l'Orange
Salade Vénitienne
Pouding Saxon Fruits

When the first tang of frost is in the air, and one sits down to his *déjuner à la fourchette* after a brisk walk, then is the time for the most delicious little luncheon dishes the cook can evolve, and particularly pleasant are brochettes, those dainty morsels so beloved of our Italian cousins. The slender silver skewers strung with all sort of appetizing morsels make dishes peculiarly adapted to luncheons, and while we may not emulate the Italians in their fondness for tiny song birds prepared in this way, we take kindly to many brochette dishes. For instance, chicken livers take on a new savor when they are dressed with lemon and sage leaves, with occasional mushrooms added to the inevitable bits of streaky bacon cooked on silver skewers and served in a bed of watercress. As for lobster *en brochette*, it is a true epicurean delight. An artist of a chef might even essay that Italian dish in which *mozzarella* a goat's milk cheese, is strung on a skewer between bits of bread, which have been cooked in fresh butter in a hot oven. Anchovy sauce is poured over the cheese and bread, and little anchovies are put on top of the bits of bread. One must find this gourd-shaped cheese hanging in a real Italian grocery, but it is well worth the trouble of searching for it, and it may be served as an entrée, called *mozzarella in Carroza*. If one's tastes happen to be Neapolitan, or, if they happen to be Roman, it may be *spiedino alla Romano*.



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ON HER DRESSING-TABLE

IN the early Victorian days, the average woman spelled home with capital letters, spending so much time in it that the limited horizon of the four walls affected both mind and body. Suddenly there was a rebellion and women dashed into sports of all kinds and excelled their brothers in the athletic field. Next came the motor car, and nearly all women became like the delightful heroine of "Rudder Grange," who never felt at home unless she was "out."

But now the pendulum has swung back a little way; outdoor sports will not wane, but rather increase in popularity, but at the same time women are coming to care more and more for the arts and graces of the home. Conservative women have always thought it a mark of distinction that they were to be found in their homes. Now their one-time rebellious sisters begin to share this opinion, and five o'clock in the afternoon finds the hostess seated in her drawing-room, at the tea-table, or perhaps knitting for the soldiers. In order to redeem the rather prosaic gray wool, the daintiest of knitting bags are being designed, one of which is shown at the right. But not because of her returning femininity does the smart and dainty woman pay more and more attention to the care of her hands. That has been her custom, regardless of her interests. One specialist who has given much thought to the care of the hands says that the first step is to be particular about nourishing them, for they often show signs of age before the face, and the greatest care should be taken to keep them properly fed, as it were. This, he says, may be accomplished by pouring a cream on them and then rubbing them gently together until they absorb the cream. This efficacious cream may be bought for $1 a bottle.



The silver cord, binding, and handles of this knitting bag in mauve taffeta lined with ivory silk are matched by the silver lace on the plaited ruffles. The base is broad; price, $7.95

A box of wrinkle plasters is a usual detail on the dressing-table of the smart woman. One particular box has unique little plasters which are cut to fit the lines from nose to mouth, the "worry" lines between the eyes and at the corner of the eyes. They should be cut on the lines indicated. The lines should be smoothed out, the plaster moistened on the shiny side, and pressed with the palm. To remove the plasters, wet the outside. They may be worn at night, or whenever one is alone. They cost 50 cents a box.

Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date of this issue of Vogue.

A TWENTIETH-CENTURY GALLANT

(*Continued from page 36*)

telling you so, each more embarrassing and more difficult than all the others, but the true, the classic manner consists in falling on my knees. There, again, let us understand each other. Do not expect me to drop all at once to both knees. No, Madame. That would be utterly grotesque. I shall confine myself to putting a single knee to the ground. Then I shall put my right hand on my heart and in an agitated voice I shall tell you of my love.

It will rest with you whether I shall remain forever in that abnormal and fatiguing pose. Have pity, dear Madame, and keep me at your feet only the necessary moment. Remember that of all gallant attitudes this is the hardest to assume and that, though he feels all the love in the world, a man is always very uneasy about the spectacle which he presents at such a moment. It is evident that the demonstration of which I speak is not among those which we practise every day and never have I, for my part, been the disinterested witness of a scene of this sort (in general, you see, interviews of this nature take place in the greatest privacy).

However, I make exception of the Comèdie Française, where my own eyes have many times seen young men fall in most tender fashion at the feet of most beautiful women. Especially I recall Bressaut, the famous, the incomparable Bressaut kneeling before the Countess de Merteuil. What tact, what charm, what unstudied elegance! That man, Madame, you might without anxiety have left kneeling for a whole hour. He would have lost nothing of his ease and charm.

Now, abandoning France, you talk to me of Spain. The men there, you tell me, are of the most exquisite courtesy. I can readily believe it, and I admit that nowhere else has a people kept so well its oldest and most delightful traditions. Thus it is that at Madrid you would never be permitted to return to your carriage without having your host accompany you and open the door for you himself. Such is the custom. Formerly it was equally essential that a man, on meeting the fair lady of his dreams, should throw his mantle on the ground that it might serve her as a carpet and keep, were it only for a moment, the print of her little feet. Except in far distant provinces, I fear that this noble custom has been allowed to lapse.

At the bull-fight, however, the mantle regains all its importance. As soon as the toreador makes his appearance in the ring, he glances about and choosing a señorita from the audience, he entreats her to consent to keep his mantle for him during the spectacle,—a flattering attention. Once in possession of this mantle—and I have no doubt, Madame, that one of these gentlemen would hasten to entrust his mantle to your care—you will keep it spread upon your knees, as the custom is. From that moment, it is understood that it is for you alone that the toreador fights the bull, risks his life, and encounters a thousand dangers.

And now you ask me what they do in Italy to give to a woman the assurance of a particular devotion. On that point I am somewhat ill-informed. Nevertheless I once chanced to see an Italian doing the honors of his palace in honor of a certain beautiful foreigner. At every new sign of admiration she showed, the Italian never failed to reply; "Madame, I see that this object pleases you; I beg you to accept it; it is yours,—your own." It would be impossible to be more gallant. Yet if the guest had taken her host at his word and had started away with a clock beneath her arm, I wonder just what would have happened.



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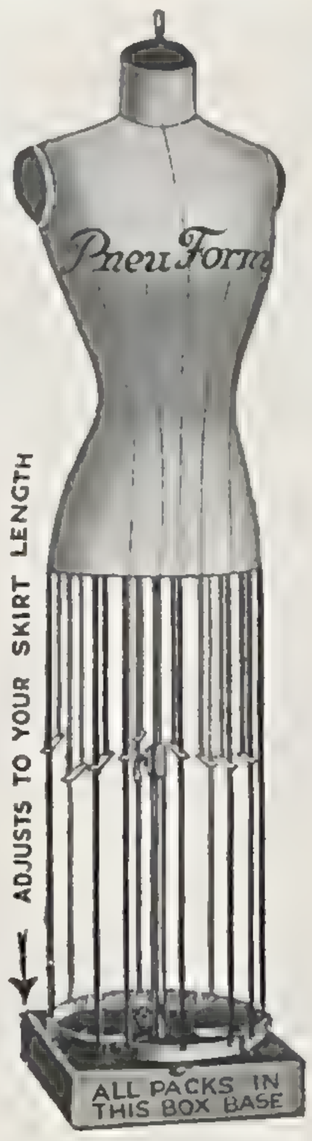
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FASHION—WHAT BOOTS IT?

(Continued from page 48)

Two elaborations of the formal black satin slipper are illustrated on this page. The slipper at the lower left is lightly beaded with steel in lieu of a buckle, and its beading and tiny tongue give it a character and distinction all its own. The slipper beside the riding boots at the top of the page has a black satin vamp and heel with a body of black and gold brocade. This slipper has the square cut at the front which was brought out last season and which still retains its popularity.



Who says that at least the riding-boot is exempt from fashion change is mistaken; these are unusually high, and are cut with a right and left calf. The slippers are plain and gold brocaded satin. Models from Cammeyer

SLIPPERS AND RIDING BOOTS AND—

The plain black patent leather slipper illustrated in the group at the lower right is interesting because of its cut. This slipper is modeled especially for the foot that requires a short vamp shoe. Following that law of proportions as to footwear which was referred to at the beginning of this article, many women should choose a shoe of short vamp; and the woman whose foot requires this type of shoe will find that a short vamp shoe not only feels very much more comfortable than a shoe built on a long last, but that her foot is given a much more graceful line if her shoe does not attempt to depart from the style of boot or slipper which her foot really calls for.

At this season of the year the question of the riding boot comes in for considerable thought. While the conventional boot must be more or less adhered to, certain innovations are brought out from time to time which are well within the range of good taste. The boots at the top of the page are new this season. They are considerably higher than is the average boot, and are made with the soft tops which so many good horsewomen prefer, and English heels. They are cut with a right and left calf, which makes them fit perfectly.

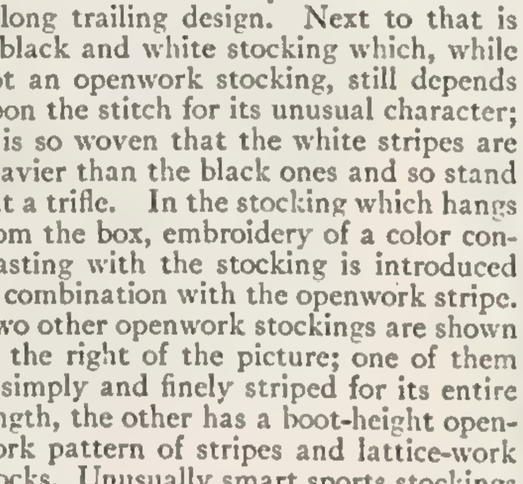


Openwork stockings, some openwork to boot-height, some to the knee; some only in front, some all around; some with embroidery, some without—these are the smart stockings of the autumn. From Peck and Peck

—AND STOCKINGS

Openwork stockings of cobwebby delicacy are very smart at present. Several charming examples of this stocking are shown in the middle of the page. Next to the plain stocking at the left of the sketch is a sheer white stocking striped to boot height in its entire circumference with an openwork zigzag design. Below this stocking (at the bottom of the sketch) is another exquisitely fine openwork stocking in which self-colored embroidery is introduced in a long trailing design. Next to that is a black and white stocking which, while not an openwork stocking, still depends upon the stitch for its unusual character; it is so woven that the white stripes are heavier than the black ones and so stand out a trifle. In the stocking which hangs from the box, embroidery of a color contrasting with the stocking is introduced in combination with the openwork stripe. Two other openwork stockings are shown at the right of the picture; one of them is simply and finely striped for its entire length, the other has a boot-height openwork pattern of stripes and lattice-work blocks. Unusually smart sports stockings are shown on page 48. The two at the left are of silk and of wool and the third is all wool; in fabrics and smartness they go to prove that nothing is too good for the sportslover and his favorite sport.

Both afternoon slipper and boot are made on long drawn-out lasts. The slipper has a tiny beaded tongue; the boot is black leather without a tip, with high top of gray buckskin. Models from Hanan



Two extremes of footwear are here; the short-vamp slipper so becoming to the many, and a walking boot of black leather and slate gray buckskin. Slipper from Wm. Bernstein; boot from Shoecraft Shop

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Original Creations of exquisite gold and bronze silk brocade, imported direct from the Orient exclusively by Vantines.



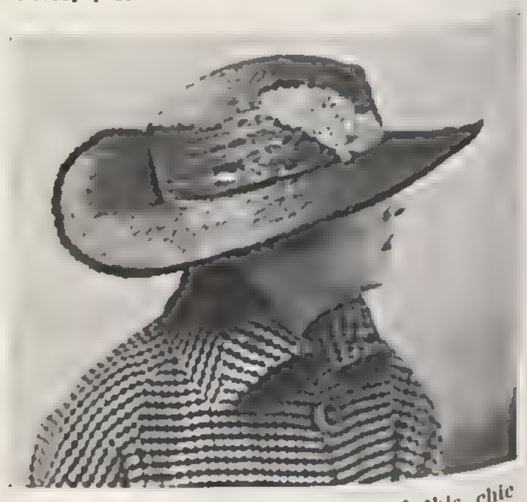
No. 1500—An exceedingly smart model with facing on underbrim of black velvet; an iridescent butterfly of scarab sequins on the brim is the only trimming. **Price, $15.**



No. 1501—A smart sailor of graceful lines with extended brim at side and back; underbrim faced with black velvet. **Price, $10.**



No. 1502—An exceedingly attractive model with upturned brim faced with black velvet. **Price, $10.**



No. 1503—The crown and brim of this chic model are of gold brocade, with three graceful folds of same material around crown; caught at side with ornament. The facing of underbrim is of shirred black velvet which extends beyond brim. **Price, $15.**

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SOCIETY

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Burnett.—On August 11, at Plandome, Long Island, to Mr. and Mrs. Vivian Burnett, a daughter.

Dennis.—On August 20, to Mr. and Mrs. Henry R. Dennis, a son.

Porter.—On August 25, at Sea Gate, Long Island, to Mr. and Mrs. Fitz John Porter, a daughter.

BUFFALO

Byers.—On August 8, to Mr. and Mrs. J. Newton Byers, Jr., a daughter.

Deaths

NEW YORK

Murray.—On September 6, Charles Henry Murray, former Judge of the Court of Claims.

Parker.—On September 9, Frederick Sheldon Parker.

BALTIMORE

Pritchard.—On September 5, Rear-Admiral Arthur J. Pritchard, U.S.N., retired.

BOSTON

Sargent.—On September 7, at Northeast Harbor, Maine, Winthrop Sargent, son of the late Henry Winthrop Sargent.

SAINT LOUIS

Kerens.—On September 4, at the home of his daughter, Mrs. G. Hamilton Colket, Merion, Pennsylvania, Richard C. Kerens, former ambassador to Austria-Hungary.

WASHINGTON

White.—On September 2, in Lenox, Massachusetts, Margaret Stuyvesant Rutherfurd White, wife of the Honorable Henry White.

Engagements

NEW YORK

Anderton-Battle.—Miss Dorothy Anderton, daughter of Dr. William B. Anderton, to Mr. John Manning Battle, son of Mr. Gaston Battle, of Rocky Mount, North Carolina.

Andrews - Winterbotham.—Miss Doris Andrews, daughter of the late James F. Andrews, to Mr. John R. Winterbotham, of Chicago.

Despard-Wendell.—Miss Gwendolen R. Despard, daughter of Mrs. Clement L. Despard, to Mr. John W. Wendell, of Boston.

Gibney-Patterson.—Miss Marion P. Gibney, daughter of Dr. Virgil P. Gibney, to Dr. Daniel C. Patterson.

Prout-Tomlinson.—Miss Gabriella Prout, daughter of Colonel Henry G. Prout, of Nutley, New Jersey, to Mr. Paul Greene Tomlinson, of Elizabeth, New Jersey.

BALTIMORE

Clark - Washburn.—Miss Martha Ross Clark, daughter of the late James B. Clark, to state senator Robert M. Washburn, of Worcester, Massachusetts.

BOSTON

Gibson-Winslow.—Miss Rosamond Gibson, daughter of Mrs. Charles Gibson, to Mr. Charles Gibson Winslow, son of Mr. George Scott Winslow.

Johnson-Talcott.—Miss Mary Stoddard Johnson, daughter of Mr. Arthur S. Johnson, to Mr. James Talcott, Jr., son of Mr. J. Frederick Talcott.

Lasell-Watson.—Miss Hildegarde Lasell, daughter of Mr. Chester W. Lasell, to Mr. James Sibley Watson, Jr., of Rochester, New York.

Slocum-Quinby.—Miss Margaret Slocum, daughter of Mr. William H. Slocum, to Mr. John Gurley Quinby, Jr., of New York.

BUFFALO

Ames - Allen.—Miss Elizabeth Ames, niece of Mrs. Walter T. Wilson, to Mr. W. Kenneth Allen, son of Mrs. William S. Allen.

Knight-Fenton.—Miss Florence Knight, daughter of Mr. Erastus C. Knight, to Mr. James Burton Fenton.

CHICAGO

Arrick - Walker.—Miss Lucy Arrick, daughter of Mr. Clifford Arrick, to Mr. James Monroe Walker, of Boston.

PHILADELPHIA

Bispham-Wetherill.—Miss Barbara Carr Bispham, daughter of Captain Harrison A. Bispham, U.S.N., retired, to Mr. Robert Wetherill, Jr., son of Mr. Robert Wetherill.

PITTSBURGH

Cunningham - Orth.—Miss Harriet L. Cunningham, daughter of the late Robert J. Cunningham, to Mr. Henry J. Orth, Jr., son of Mr. Henry J. Orth.

Weddings

NEW YORK

Butler-Lenhart.—On October 7, in St. John's Church, Yonkers, Mr. John Crosby Butler, son of Mrs. George Prentiss Butler, and Miss Georgia Lenhart, daughter of Mr. William Leonard Lenhart.

Butterworth-Baird.—On October 4, in St. Bartholomew's Church, Mr. George Forrest Butterworth, Jr., son of Mr. George Forrest Butterworth, and Miss Isabel Imlay Baird, daughter of Mr. John Stuart Baird.

James-Paine.—On August 31, in Middletown, New York, Mr. Alexander R. James, son of the late Professor William James, and Miss Frederika Paine, daughter of Mr. Frederick H. Paine.

Schulze-Thompson.—On September 30, at the bride's home, Mr. Theodore A. Schulze, son of Mr. Theodore A. Schulze, and Miss Margaret A. Thompson, daughter of Mr. William B. Thompson.

Seabury-Garnsey.—On September 9, at the home of the bride, Mr. Paul Richardson Seabury, son of the late Channing Seabury, and Miss Laura Garnsey, daughter of Mr. Elmer Ellsworth Garnsey.

White-Quimby.—On September 2, at the home of the bride's parents, Mr. W. Lee White and Miss Aldana Ripley Quimby, daughter of Dr. Charles E. Quimby.

BOSTON

Bush-Williams.—On October 2, in Dedham, Massachusetts, Mr Samuel Dacre Bush, 2d., and Miss Mary Williams, daughter of Mr. William C. Williams.

Gardiner-Thomas.—On September 16, at Netherfield, Prides Crossing, Mr. William Tudor Gardiner, son of Mr. Robert H. Gardiner, and Miss Margaret Thomas, daughter of Mr. Washington B. Thomas.

Mixter-Williams—On October 7, in the First Parish Church, Brookline, Mr. Samuel Mixter, son of Dr. Samuel Jason Mixter, and Miss Anne Dudley Williams, daughter of Mr. Arthur Williams, Jr.

Walker-Searle.—On September 30, at Inglisby, Ipswich, Massachusetts, Mr. Harold D. Walker, son of Mr. C. Howard Walker, and Miss Corinna Searle, daughter of Mr. Charles P. Searle.

CHICAGO

Blair-Buckingham.—On September 16, Mr. Parker Blair, son of Mr. Thomas Blair, Jr., and Miss Alice Morrison Buckingham, daughter of Mr. John Buckingham.

ReQua-Anderson.—On September 4, Mr. Haven ReQua, son of Mr. Charles ReQua, and Miss Gladys Anderson, daughter of Bishop Charles P. Anderson, of Chicago.

PHILADELPHIA

Earle-Clayton.—On September 30, in the First Presbyterian Church, Ardmore, Mr. Ralph Earle, Jr., son of Mr. George H. Earle, and Miss Mary Clayton, daughter of Mr. Paul Clayton.

Perkins-Saunders.—On September 16, Mr. Charles C. Perkins, grandson of Mr. W. M. Evarts, and Miss Emily B. Saunders, daughter of Mrs. Walter B. Saunders.

WASHINGTON

Pitney-Williams.—On September 19, at Edgewater, the villa of the bride's sister, Mrs. Joseph Leiter, at West Beach, Beverly, Massachusetts, Mr. John Ballantine Pitney and Miss Francise Williams, daughter of Colonel John R. Williams.

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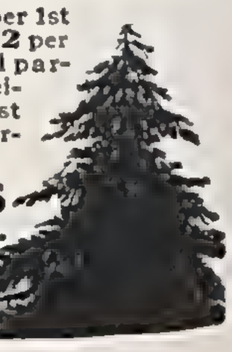
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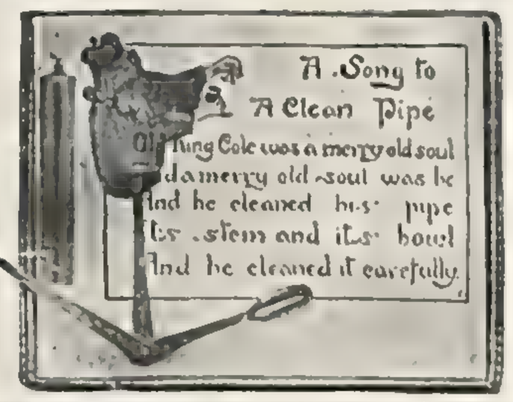


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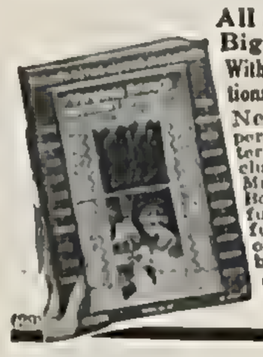


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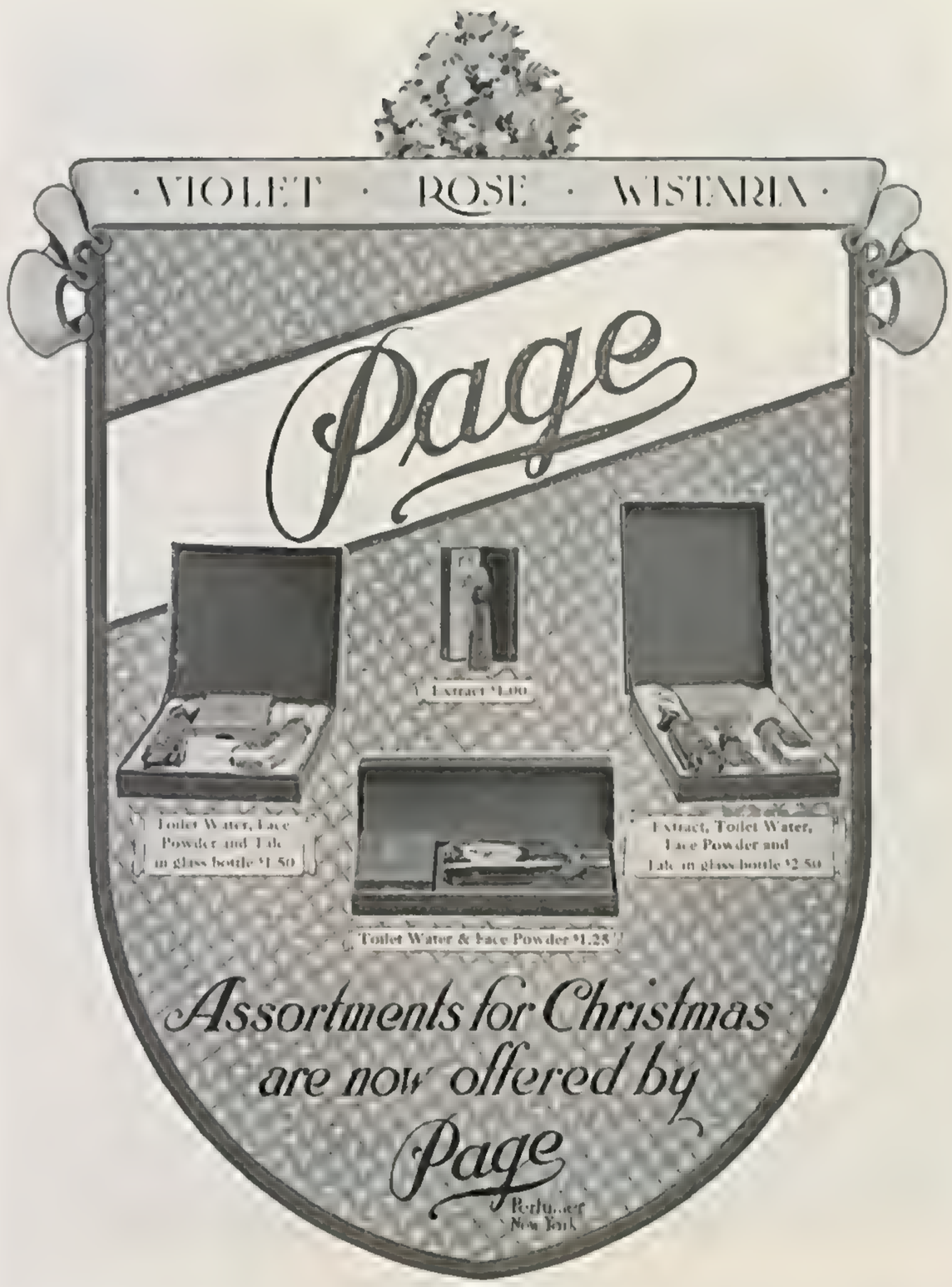
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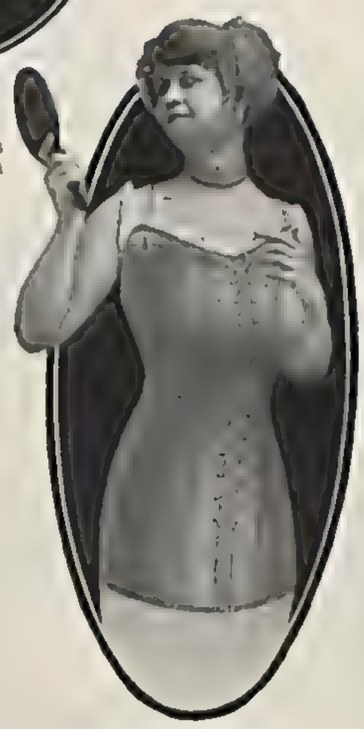




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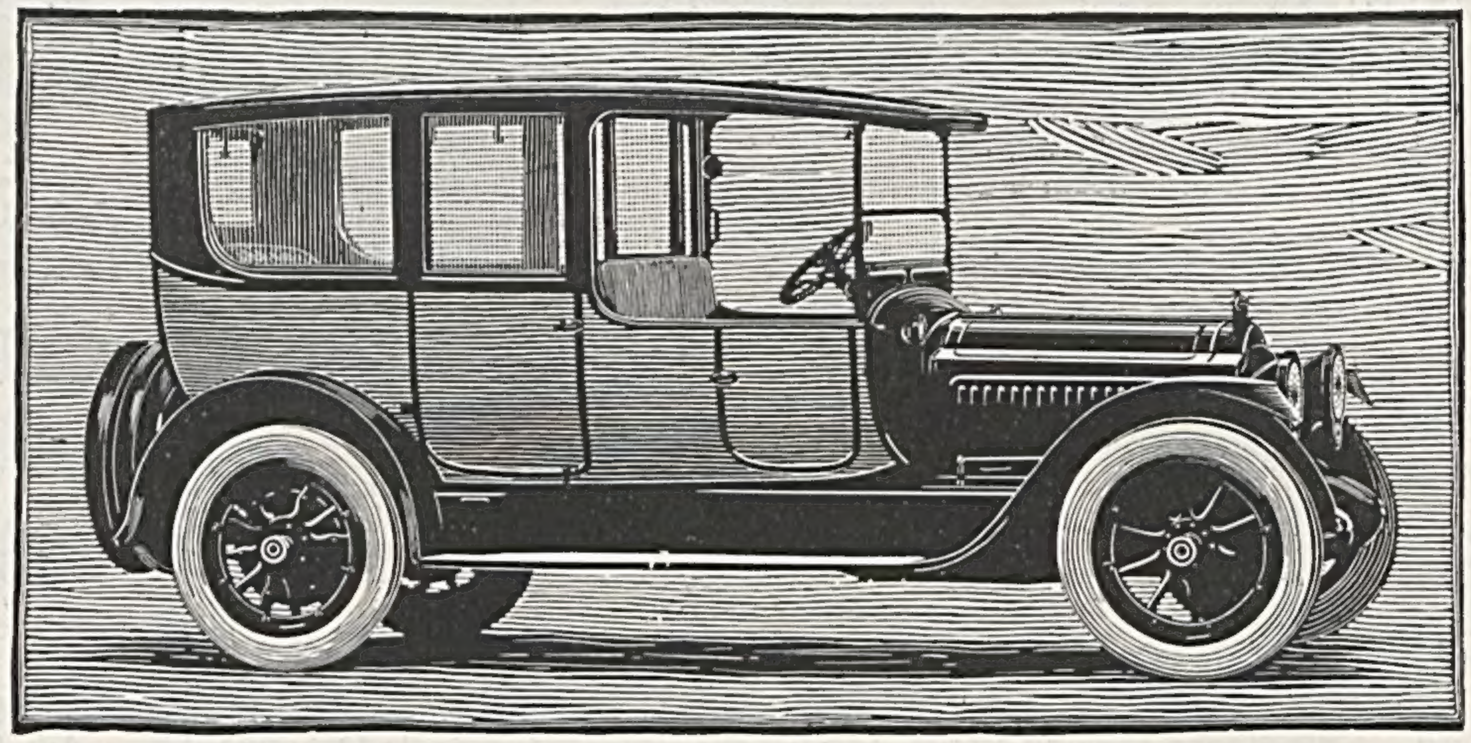


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